

CLASSICAL MARTIAL ARTS CENTRE

IAIDO, JODO AND NITEN Manual



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Hasu Dojo



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The Care and Use of the Kobudo Uniform

THE PRACTICE UNIFORM

Outfits for lai have no particular purpose except to allow the practice of laido. For this reason they are not highly decorative or made out of special materials. Colours are not particularly symbolic either, black belts are usually worn with black outfits and white with white. Good quality cotton or cotton synthetic mixes are used for the hakama. Synthetics tend to shed dirt and keep their folds a bit better than does cotton. The uwagi is usually of cotton. Tops may be black, white or blue with the hakama also being of the same colours. Any combination of colours is acceptable. A black top with a white under-top is also a possibility for the uwagi.

PUTTING ON THE UNIFORM

The uniform should always be clean and dry at the start of a class. Dirty, damp clothes are not ideal for creating the proper frame of mind needed for practice. It is not pleasant for your fellow students who must sit beside you either.

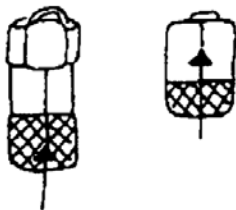
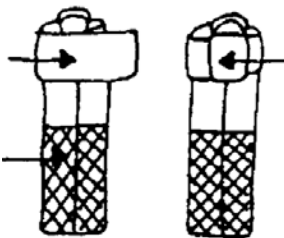
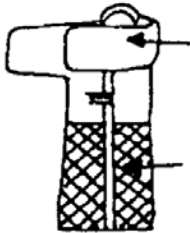
In order for the hakama to retain its pleats neatly, it should be folded properly after each use. Failing this it should be hung to drape naturally. Under no circumstances should it be wadded up and stuffed into a gym bag. If you do not have time to fold and care for your equipment you are misusing your time.

By making sure that you are prepared for the next class with a clean body and uniform you are also preparing your mind. The discipline of the class starts long before your appearance at the dojo.

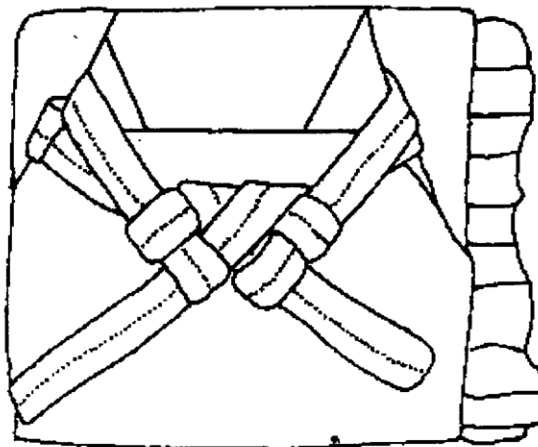
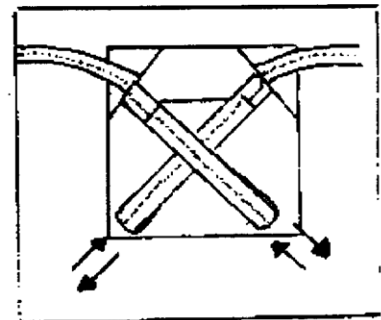
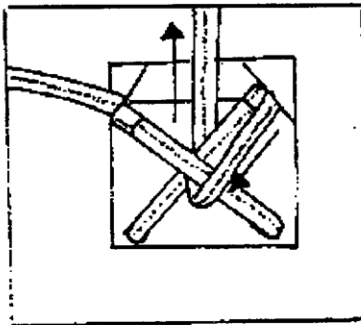
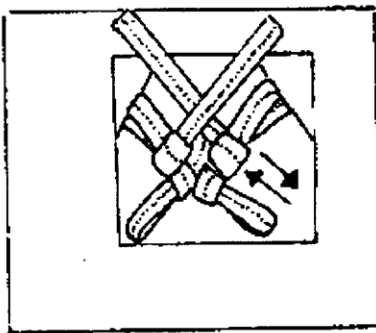
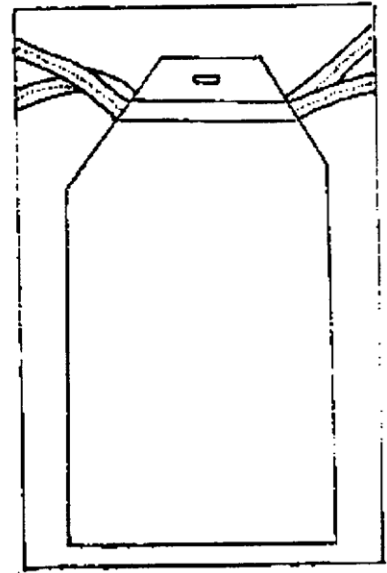
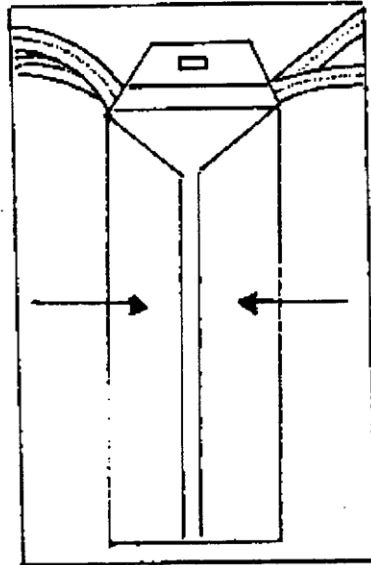
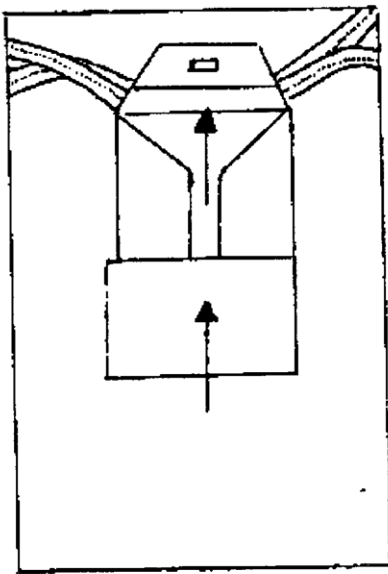
Before dressing check your finger and toenails and trim them if needed. Put on a clean pair of underpants and then the uwagi. A proper laido or Kendo uwagi has a split in the back and solid sides. The sides come down the legs so that a pair of long pants are not needed to cover the skin at the sides where the hakama is open. If you do not have this type of uwagi then use gi pants as well as underpants. Make sure that the pants cannot be seen below the hakama, they should be just long enough to cover the side space.

Wrap the uwagi so that the right front flap is inside the left, this is for both men and women. The left flap goes on the outside because the sword is worn on the left side and there should be no loose clothing edges to bind it.

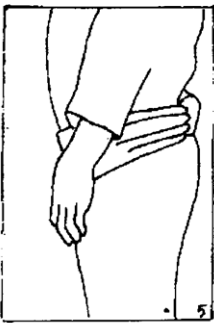
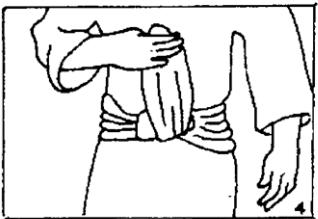
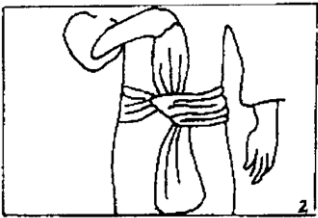
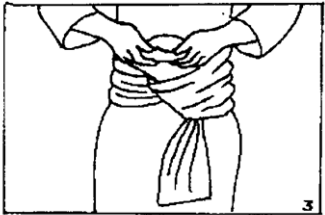
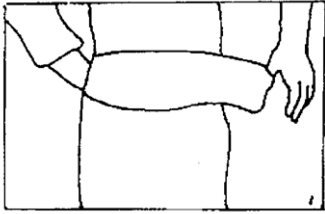
It is important that the uwagi not open up in the front to show your chest. It should be large enough or have ties or velcro closures to prevent this. Women should try to wear an undershirt that does not show under the uwagi and men should not wear anything underneath. The sleeves should not come more than halfway down the forearms or they will become a problem, hooking the tsuka.



Folding the Hakama



Tying the Obi



The obi for laido is long enough to go around the body three times before tying. It should be 2 to 3 inches wide depending on your size, a too wide or too stiff belt will cause the sword to stick up in the air, one too narrow and too soft will not support the saya properly. This is a matter of trial and error.

A proper obi has stitching on one side and none on the other, and may be stiffened with interfacing. The unstitched side goes toward your body. Start on the left hand side and wrap the belt clockwise around your hips 3 times. Place it so that the top of the belt is exactly even with the top of your hip bones. I have been told that women's hips are a different shape than men's and that the belt will immediately slide up onto the waist. I suspect the size of men's stomachs has more to do with this phenomenon. Regardless, adjust the tightness of the belt to take account of this factor.

There are many ways of tying the obi, and the difference in knots is largely due to a desire for either a flat or a bulky knot. A flat knot looks more neat at the back but allows the hakama to slip down over the obi. A bulky knot helps to keep the back of the hakama up on the small of the back. Two knots are presented here.

Bulky knot (see the illustration). After wrapping the obi three times take the loose outermost end and tuck it up under the obi so that it sticks up from the inside (2). Now roll it down in flat squares (3) about the width of the belt until it lies against the wrapped part. Pull the inside end of the obi down so that it is lined up with this folded piece. Wrap the inside end up and down and the inside of the belt (4) about three times so that only a short end is left hanging down on the inside. This binds the ends and the obi leaving a square bulky knot.

Flat knot. With the outside end of the belt fold it so that the loose end returns back to the left hip thus shortening the length left over after wrapping. Pull the inside end up from the inside so that a loop is created to tuck the outside end up through. The inside end is still below the belt wrappings. Now tuck the folded end down inside of

the obi wrapping so that both ends are now showing below the folds.

After making the knot, slide the belt clockwise around so that the knot is centred in the middle of the back (5). The belt wrapping and the slide of the knot around to the back all agree with the fold of the uwagi so that the material does not bunch up.

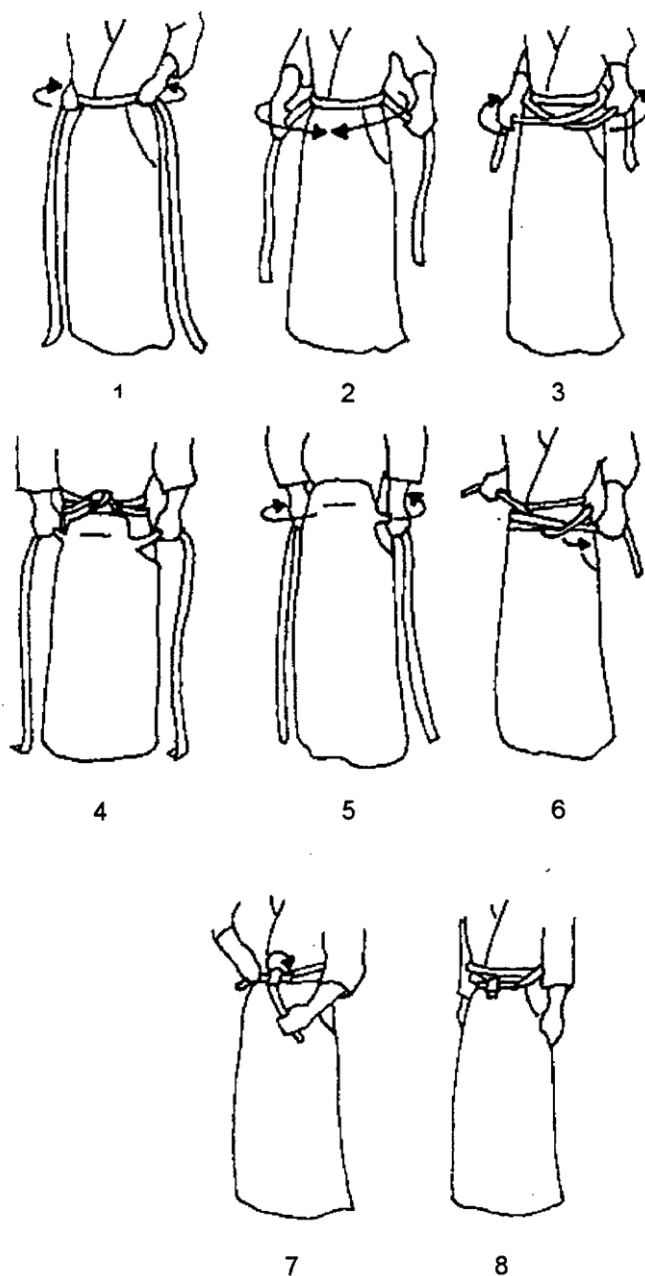
Straighten the top so that it lies flat, with no bunching at the small of the back and no creases. It should sit so that the back of the collar is touching the back of the neck.

Tying the Hakama

Step into the hakama holding the front. Place the front so that the himo straps are just above the obi (1) and take the front straps around to the back just above the belt and over the knot (2). Now make the straps come down to the lower edge of the belt where they return to the front again. They cross once more at the front below the obi and on top of the front of the hakama, then pass to the back once more (3) where they are tied in a bow (4). Keep these straps as flat as possible.

The koshi ate is now placed into the small of the back so that its bottom edge is resting on the top of the knot (5). The back himo are brought down at an angle over the obi to the front just under the obi and in front of the seika tanden. A square knot is tied so that it catches the front himo straps already there tying the whole into one knot (6). For regular practice it is permissible to leave the ends of this strap dangling but for formal practice and demonstrations the ends are folded and tied into a bow. There are several ways of making these bows and only one will be given here. Fold one end down until you can place it directly over the knot with an equal length of the folds on either side. Take the other end and bring it up, over and then down behind the knot to loop around the folds binding them to the straps (8). If you have enough strap left over after three loops tuck the loose end up the inside to make a third bow on top of the two horizontal ones now created. Don't leave much more than an inch or so of strap hanging down from this knot unless you are in mourning.

The hakama should now hang so that the lower edge is exactly at the height of your anklebones. The back edge should be higher than the front. Two loops of the front himo should be just lower than the obi on the sides with one above it and the back



himo moving diagonally down toward the front.

With the clothing arranged in this way the Katana can be inserted into the front of the obi with two loops of the belt outside and one inside of it. This means that the saya can slide in the obi instead of between the obi and uwagi. If the sword is placed next to the uwagi the cloth will become soiled and the saya will stick as you begin to sweat. To further secure the sword, the saya is worn so that it passes over one or both of the himo straps that pass below the belt. This helps keep the tsuka down to the front instead of flopping upright.

Note that three loops of obi are needed if you want to wear a daisho or katana and wakazashi. The blades are inserted into the obi so that the scabbards are not actually touching each other but are separated by the middle loop of cloth.

*Know the enemy
and know yourself
and in one hundred battles you will never be in peril.
When you are ignorant of the enemy,
but know yourself,
your chances of winning or losing are good.
If ignorant of both your enemy
and of yourself,
you are certain to be in peril in every battle.
Sun Tzu*

Introduction to Sei Tei Gata Iaido

From Kim Taylor's "Kim's Big Book of Iaido"



Iaido, Kendo, and the Japanese Sword

Iaido is the art of simultaneously drawing and cutting with the Katana. The Katana is the blade most commonly identified as the Japanese sword. It is worn thrust through the belt on the left side so that the edge is upward. Since this method of wearing the blade was not popular until shortly before the start of the Tokugawa period (1603-1868), Iaido can be said to be about 400 years old.

Before 1600 the main sword was the Tachi which was usually worn slung edge down from cords attached to the belt, much in the same manner as western cavalry blades. These blades were light, long and meant to be used one handed from a horse. Although the art of quickly drawing the Tachi must have been practiced in some of the many sword schools that existed before the Tokugawa era, it is rare today and is not commonly associated with Iaido.

The earlier schools of sword which included techniques of drawing and cutting may have taught methods for use with the Tachi. They would also have dealt with the drawing of the tanto, a blade of less than one foot in length; with the wakazashi (1 to 2 feet) which became paired with the katana (over 2 feet), and with the uchigatana which was

a "third" blade worn during the "warring states" period before the Edo period. This uchigatana was thrust through the belt along with the tanto or the wakazashi and was the immediate forerunner of the katana.

Brief History of Modern Sword Practice

During the Meiji period (1867-1912) the arts of the sword suffered first a contraction and then an expansion of practice. In the early years of the era the budo were ignored or discouraged by the government as the country sought to westernize. This culminated in the sword ban of 1876 which symbolized the end of the samurai as a distinct class. The elimination of the privileges of the buke was one cause of the Satsuma rebellion (1877). While it demonstrated the effectiveness of modern weapons and the new army against the old methods, the rebellion did result in an increase in the study of the sword.

In the new "classless" society the traditional sword arts became available to the general

population. This accessibility, together with the military success of Japan in the Chinese war of 1894-5, and the Russian war of 1904-5 brought about a renewed governmental interest in budo as a method of national character building. During this period the sword became associated with a rather rabid nationalism, an association it was to carry through the Second World War. In 1911 Kendo was introduced into the school system where it was taught until 1945. In 1939 Kendo became a required course for boys.

From 1895 until 1945 the Dai Nippon Butokukai (Greater Japan Martial Virtues Association) had overall responsibility for the arts of Kendo and Iaido. In 1945 this organization was disbanded by the occupation forces and was replaced in 1947 by the Zen Nihon Kendo Renmei (All Japan Kendo Federation). Iaido was attached to this new organization. In 1948 a parallel organization for Iaido was formed, the Zen Nihon Iaido Renmei. The ZNIR, which does not include Kendo, has its own standards and forms, separate from the ZNKR.

In 1953 Kendo was reinstated in the educational system as a sport form.

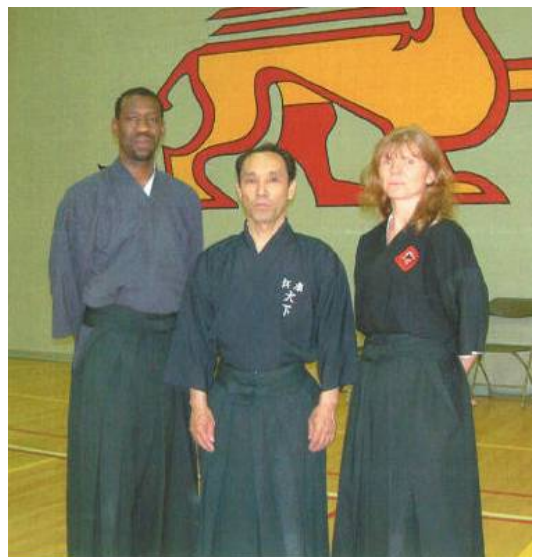
Father of Modern Swordsmanship

Throughout the transition period from the Meiji to the post World War II era, one man held a special place. Nakayama Hakudo (Hiromichi 1869-1958) studied and taught throughout a career that spanned from the time of the samurai to the atomic age. Nakayama was born in Ishikawa Prefecture. As a young man he was invited to Tosa by Itagaki Taisuke (1837-1919), one of the major figures in the Meiji Restoration, and the founder of the Jiyuto, Japan's first modern political party. Nakayama studied the Omori Ryu, the Muraku Ryu and the Muso Jikiden Eishin Ryu under Hosokawa (Gisho) Yoshimasa, the 15th headmaster of the Shimomura-ha Muso Jikiden Eishin Ryu. He also studied under Morimoto Hokushin of the Tanimura-ha Muso Jikiden Eishin Ryu. Nakayama Hakudo eventually became the 16th headmaster of the Shimomura-ha. Other instructors to Nakayama included Negishi Shingoro of the Yamaguchi Itto Ryu and Terai Ichitaro of the Shindo Munen Ryu.

It was Nakayama Hakudo, along with Oe Masamichi (Shikei 1852-1927) and a few other instructors who formulated the three levels of study for Muso Jikiden Eishin Ryu Iai. In the early 1930s Nakayama developed his own sword style which, in 1955 was named the Muso Shinden Ryu. This is one of the major Iaido styles of the present day.

Before WWII, Nakayama was an instructor to the Imperial guard. While testing swords for the palace guard it is said that he cut through the hips of a test pig, using his own blade. The blade was made by Minamoto no Yoshichika. Nakayama was also an instructor to the Keishicho, the police academy.

Through the practice and teachings of Nakayama Hakudo and a few other dedicated



swordsmen such as Oe Masamichi, the arts of the sword survived from the Tokugawa period to the present. Modern students owe a great debt to these men.

History of the Sei Tei Gata

Even before the Second World War, there was a feeling that the entire syllabus of a school such as the Muso Jikiden Eishin Ryu was too much material for a student who simply wished to obtain a better feel for the sword. This was especially true for a non-professional swordsman or one whose main interest was Kendo. Some representative forms were selected from the lai schools and used for instructing Kendo students. One of the earlier examples was the lai set of the Keishicho Ryu which included one form from each of five different schools.

In 1947 the All Japan Kendo Federation became the world wide representative for the art of Kendo. It is also the largest organization of laido. As the new sport style Kendo was developed, the governing body of the ZNKR saw a need for the study of laido, and the opportunity it afforded to use the katana.

In 1967 the Federation created a set of seven lai waza to be studied by Kendo students. These techniques were developed by instructors from several different laido Ryu. The chairman was Oya Kazuo, Kendo hanshi, hachidan and director of the ZNKR. The members, many of whom were students of Nakayama Hakudo and Oe Masamichi were as follows:

Masaoka Ichijitsu (Kazumi), Hanshi, Kyu-dan Muso Jikiden; Yamamoto Harusuke, Hanshi, Kyu-dan Muso Jikiden;

Yamatsuta Jukichi, Hanshi, Kyu-dan Muso Shinden Ryu; Kamimoto Eiichi, Hanshi, Kyu-dan Muso Shinden; Danzaki Tomoaki, Hanshi, Kyu-dan Muso Shinden;

Sawayama Shuzo, Kyoshi, Hachi-dan Hoki Ryu;

Muto Shuzo, Hanshi, Kyu-dan; Yoshizawa Ikki, Hanshi, Kyu-dan; Suetsugu Tomezo, Hanshi, Hachi-dan; Ohmura Tadaji, Hanshi, Hachi-dan; Nukada Hisashi, Hanshi, Hachi-dan.

The forms consist of three seiza, one Tate Hiza and three Tachi-ai kata. The set was named the Sei Tei Gata which means roughly "representative forms". It was introduced, with the requirements for examination, in 1968. The set illustrates the five essential methods of using the katana.

1. A horizontal cut on the draw.
2. A decisive cut from above.
3. Kesa giri, a diagonal cut.
4. Strikes and successive return strikes.
5. Thrusting with the tip.

In 1977 in response to criticism that the set did not represent the art completely, a new committee was appointed. The members of this committee were:



Danzaki Tomoaki, Hanshi, Kyu-dan Muso Shinden Ryu; Kamimoto Eiichi, Hanshi, Kyu-dan Muso Shinden Ryu; Wada Itachiro, Hanshi, Hachi-dan Muso Shinden Ryu.

Hashimoto Masatake, Hanshi, Kyu-dan Muso Jikiden Ryu;

Mitani Yoshi."to, Hanshi, Hachi-dan Muso Jikiden Ryu; Sawayama Shuzo, Hanshi, Hachi-dan Hoki Ryu; Tsumaki Seirin, Hanshi, Hachi-dan Tamiya Ryu;

In 1980 three more tachi-ai waza were added to Sei Tei to enable it to more completely represent the strikes and movements of laido. These are numbers 8 to 10.

Students from lai Ryu under the ZNKR study these techniques as well as those of their own school. In addition, all Kendo students are encouraged to learn the Sei Tei Gata. The ZNKR also encourages students to study one of the Ko Ryu as well as the Sei Tei set so that their understanding of lai becomes deeper.

The Sei Tei Gata set is a bit different from the earlier sets of laido. It is based on a number of different katas taken from several sources but it is not simply that. The katas were extensively modified and the set is now a distinct entity on its own. laido, as practiced for the Sei Tei Gata is heavily influenced by Kendo and the Kendo no Kata and it is treated as a separate art from its parent sources.

The technical movements of Sei Tei Gata laido include the most basic to some of the most complex in lai. Since this set is usually the first introduction to the art that a beginner will experience, some confusion may arise as to just what laido is. It can seem that there is no consistency at all from one kata to the next, movements seem to be made for no reason except to confuse the student. Sometimes the left hand goes to the belt, sometimes the koiguchi. Sometimes the zanshin is jodan, sometimes hasso gamae.

It must always be remembered that Sei Tei is a "representative set" in the sense that it represents the range of laido rather than the "essence". It was originally intended (by Oe Masamichi and Nakayama Hakudo) that a student should learn Omori Ryu first. This set begins mainly from seiza and has a fairly consistent way of moving. Using this set an instructor can teach the basics of lai quickly since what was learned in the previous kata is applicable to the next. This is not really the case in Seitei Gata. The techniques come from several schools and several levels of practice and of necessity the katas are dissimilar.

Because Seitei is now used as the introductory set, its practice has been adjusted and it

is performed as a basic set. This means, for instance, that the noto is the most basic form, and that the movements are all done with precision, and with no haste at all. Those katas that derive from Oku lai are not performed in an "Oku" fashion but in the basic fashion of Omori ryu. In some ways, notably with Metsuke, Seitei is now even more basic than Omori; or perhaps Omori, now freed of it's introductory role is becoming a slightly more advanced practice.

Seitei gata is a young school of laido, as such it is still developing in the finer details of its execution. The basic form is now quite stable but the intent and emotional shadings of the katas are still being discussed at the higher levels of the ZNKR. This is a healthy aspect of an art that is alive and still growing but it means that students must always make an effort to understand and practice the subtle interpretations that are introduced each year.

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** Sensei Kim Taylor's *Kim's Big Book of lai* and other titles are available for order at:

http://sdksupplies.netfirms.com/cat_manual.htm

Hariya Sekiun: The Greatest Swordsman!

The argument has raged, is still raging and will continue to rage as to who was the greatest swordsman in Japan. It is the same sort of argument as to who was the greatest boxer of all time. As long as history places men in different eras and different times, the question will always remain academic. If the criteria we use is based on success and the ability to pass on the art to a worthy successor, then we can narrow down the field perceptibly, especially in the art of swordsmanship.

Fortunately, for serious scholars of the art of swordsmanship, there was such a person, a swordsman of all times and his name means absolutely nothing to the average Japanese, much less a Westerner.

Hariya Sekiun was not only the greatest, he produced Odagiri Ichiun, whom Shirai Toru considered even greater than his teacher. Do not get the impression that Hariya Sekiun stomped through the pages of history and left a mark as Miyamoto Mushashi or Yagyu Jubei. He did not. Not in the romanticized way that Musashi or Yagyu did, in a way that warmed the hearts of all chanbara lovers. In fact, one may be lucky to find more than one page on Hariya Sekiun in most accounts. He had no appeal for the masses. Probably they did not understand his swordsmanship. And to top it off, he was a man of Zen. The masses could not relate to him except for those who made the martial arts their way of life.

Hariya (Harigaya) Sekiun (1592-1662) was born in Harigaya and took to the sword at an early age. He never finished school and except for the sword and martial arts, everybody gave up on him. If he had finished school he probably would have been voted the least likely to succeed. In his lifetime, Hariya Sekiun engaged in 52 duels to the death and never lost. He swept through his opponents like fire burning dry tinder. He taught the practice of two levels - mental and physical.

He said, "Overcome regret and fear through meditation. Join in harmony with the universe through the kata."

One day when he was over 60 years of age, he was in his garden pruning a tree. He was suddenly interrupted by two men, both in their early thirties, who arrogantly demanded an audience with Hariya Sekiun.

"I am he," Sekiun said.

Both peered at him and a flicker of surprise for a split second crossed their eyes.

"Why," said the younger of the two, "you are an old man. Are you truly Hariya Sekiun?"

Sekiun, ignoring the rudeness went



back to his pruning.

"Old man," the young one yelled out, "I am talking to you. We have heard of your mighty blow, the heavenly reason you call it, and we do not believe it. And now that we have seen you, an old man, we believe more that our belief is right."

"Good," Sekiun answered, "now you can leave."

Both men left when they saw it was futile arguing with Sekiun and in their ignorance, broadcast all over town that the great Sekiun was afraid of them.

After a period of time, it dawned on them that the townspeople did not believe them and they went back to see Sekiun.

"This is the second time we have come," both said.

"And this is the second time I am asking you to leave," Sekiun answered. °

The two went back to town and broadcast again the fact that the great Hariya Sekiun had turned down their challenge to a match.

"He is afraid because he is old and washed up," they said.

"We do not believe you," the townspeople said, "probably he does not want to kill you."

This remark so infuriated the young men, they both charged into Sekiun's residence and issued a challenge to the death. Sekiun refused. Both men were adamant and insisted on a match.

"Well, if you insist, be sure that you put on a helmet and also be sure that you use a real sword so that you have a fighting chance. I shall use a wooden sword to make the match more equal," Sekiun said on accepting the challenge.

In the words of the older of the two, "Sekiun faced my friend with a short wooden sword in his hand and as soon as they squared off, Sekiun hit my friend a seemingly light blow on the helmet, but to my surprise and shock, my friend, who is very powerful for his age, collapsed like a broken egg. He fell against the tree and blood was streaming from his mouth. When I went to pick him up, he was dead. What kind of man is Sekiun?"

Sekiun's main precept was, 'Take life in your hands and squeeze every second to the last drop. Enter all your daily activities as if this were the last day.' Sekiun was a man who had overcome regret and fear. Therefore, he stood at the summit.

The Greatest Samurai of Them All

Today, in the moral swampland of politics and economics, one despairs at the hypocrisy that has crept in on the martial arts, and one wonders if this is a particularly different era from all others.

This writer has found that all eras had periods where morality became bogged down in a swampland and despair was the order of the day.

Between 1550-1700, Feudalistic Japan held on to morality through the samurai code. However, times were tough and one had to be tough to survive. In that brutal period, a truly moral man was just as rare as one is today. Fortunately, for that period such a moral man existed - his name was Odagiri Ichiun.

Odagiri Ichiun (1629-1706) had as his sensei, Hariya Sekiun. It was never clearly settled by historians of the art as to who was the greatest, Sekiun or Ichiun. According to one of the greatest swordsmen who lived in an era after, Shirai Toru (1783-?), the greatest of all time without peer, was Odagiri Ichiun followed by Hariya Sekiun, Yamauchi Renshin and Kaneko Mugen in that order. And this is from a man, Shirai Toru, who at the tender age of sixteen was so skillful that he defeated every opponent but could not get a certificate of proficiency because he was too young. Do not get the impression that Odagiri was warm and easy to get along with -he was not. If he lived today and ran for public office, probably the only votes he could get would be from his family. He was a loner. But he had one thing going for him that separated the great from the near great, he had compassion and a love for the underdog. He was also gifted with incredible natural skill and all Hariya Sekiun did for him was to polish up that skill. It took a teacher like Sekiun to bring out the best in Odagiri Ichiun. According to legend, the way they met set the scenario on the relationship between teacher and pupil.

One day, when Hariya Sekiun was carving a statue, he was interrupted by a young man who wanted Sekiun to make something for him.

"I have heard that you can make any object out of wood or bamboo," the young man said.

"Well," Sekiun replied, "and who told you that?"

"Oh, there is talk around that you have given up your sword and now do carving for a living," the young man answered. "I, too, have given up the sword."

"What is your name?" Sekiun asked.

"My name used to be Odagiri Ichiun, but now it is KuDon. Ku for empty and Don for dumb," the young man smiled.

"I see," said Sekiun, nodding his head. "By the way, what do you want me to do for you? Explain fully."

The young man explained, "I have given up the sword for a few years now. I killed a member of a family and the other members are seeking revenge. I pondered the problem a long time and have decided that I will permit the revenge. Only one thing bothered me. I am too skillful for those seeking revenge. Therefore, I was thinking if I

made a bamboo sword with a piece of iron in the center the odds would be more even, because the bamboo sword would not be able to kill but could act as a deterrent. And when the men seeking revenge realize how futile it is they may stop the vendetta."

"Your idea is good but your mind is shallow", Sekiun said. "I shall make the bamboo sword as you wish, but it may take me a year and I cannot guarantee quick delivery. There is one condition on which I made the sword for you and that is payment if you accept the condition. Okay?"

The young man stared at Sekiun and then nodded his head in acceptance.

Sekiun introduced the young man to Kohaku, a Zen monk, and left the young man with him. Three months passed by. Sekiun worked diligently on the bamboo sword and the young man studied with Kohaku the scriptures that Sekiun had designated. It was Sekiun's condition that the young man master the scriptures to Kohaku's satisfaction.

Sekiun in the meantime while working on the bamboo sword according to the specifications that were given, also made a similar bamboo sword with a piece of heavy iron-wood instead of metal. The two swords were similar in appearance and of identical weight, both were so cleverly made.

At last the swords were finished and Sekiun tested the weights again. He smiled in satisfaction and was about to call on the monk and inquire as to how the young man was doing.



As he placed the swords on a rack, the young man walked in and said, "I see that you have finished. But I did not request two swords."

"Take the two swords and choose the one that you like," Sekiun said.

The young man took the two swords and carefully balanced them on his hands. Both were of identical weight and balance.

"Wonderful," the young man smiled. "Now, before I read the scriptures, I have taken this one", and he showed Sekiun the one with the iron-wood in the center.

"However, since this is the one that I ordered, (thrusting the one with the metal in the center) naturally, this is the one that I shall take."

"Good," Sekiun smiled, "and for your information, I do not believe those seeking revenge will come. By the way, I have heard that the man you killed was oppressing poor merchants and shaking down the weak. And now that I can see it is true, I have decided to teach you the real art of the sword."



Odagiri Ichiun

Every one of us, without exception, who is in the martial arts soon or later comes up with the question, personal and selfish, "What is the gain for me in the martial arts?" and the answer varies with each individual need.

For some it is money, others fame, a few just to be in the game and for most - self defense. A rare few take the martial arts to aim at the ultimate tranquilly, for perfect knowledge and a union with God, so to speak.

I asked sensei once as to where the samurai stood as to the matter of gain - personal gain.

Sensei said, "The mediocre went in for fame and its attendant result, a thief or security from a lord. Those who truly became great aimed at peace with himself, a heaven on earth."

According to sensei, you could count them on the fingers of one hand. To achieve the ultimate you had to leave regret and fear behind, and that was the hardest mountain to climb. It was too much for most. Can you say, I was told, if I had my life to live all over again, I would live it exactly the way my life has been, the bitter with the sweet. Has the thought never crossed your mind, if I had done this instead of that, I would now be a doctor or lawyer? And the list could go on forever. Has not even the slightest regret ever crossed your mind in moments of distress or unhappiness, how life would have been different if circumstances had smiled on you with dame fortune in your corner? Of course we have gone through that type of thinking. We would not be human if we did not. And that is what separated the great from the never-was-but-could-have-been!

"Overcome regret," sensei said. "Those who succeeded, overcame the problem through control over the emotions. Intellectually, you think you can; but you cannot."

The samurai knew this and took control over the emotions. It was tough but they did it. He told me of Odagiri Ichiun (1629-1706) who in my books, was the greatest. His sensei, Hariya Sekiun, ran him through the whole gamut. He drove him to a frazzle. In an era where a mistake in judgment meant death, the samurai trained for the real thing. Sports, fair play, rules, were unheard of, only survival counted. Hariya Sekiun had 3600 students in his lifetime and only one, Odagiri Ichiun, made it.

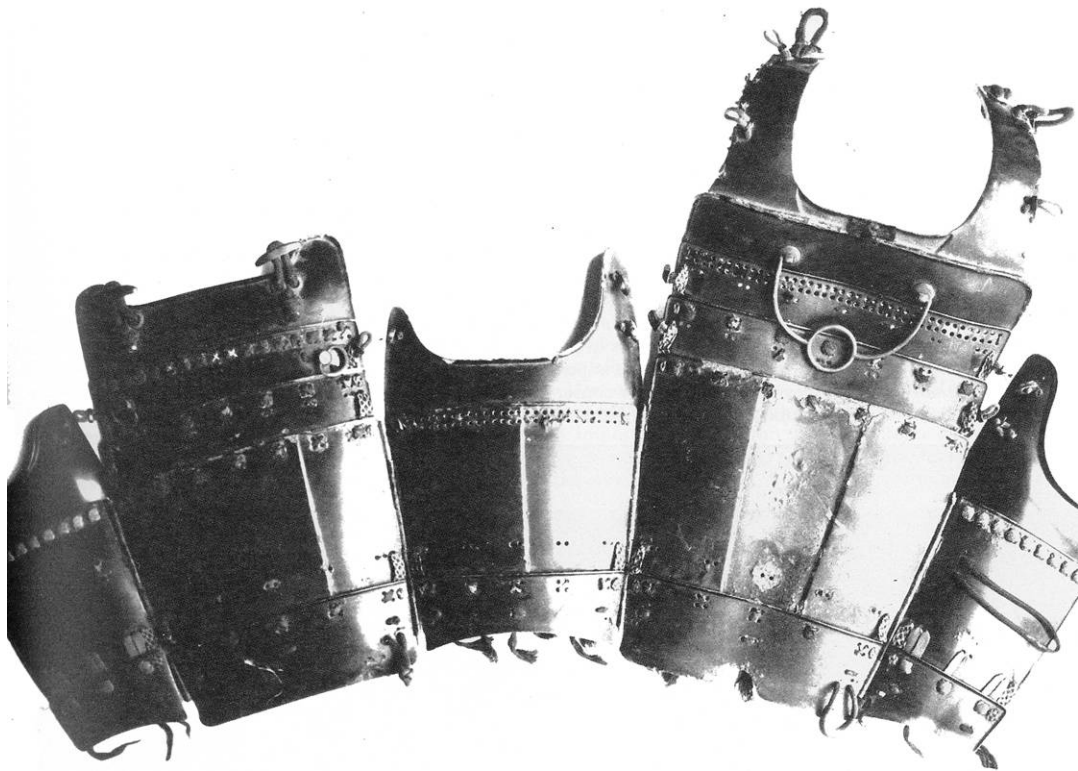
Odagiri said, "It was so simple. I realized that anyone in any walk of life can achieve it. All it takes is to treasure every single minute of every day."

Odagiri was lucky. Odagiri had become quite ill and was told by a priest that he might live only a matter of months or a year at the most, as there was no known cure for his sickness. He did not cry nor blame heaven for this misfortune. His only regret was that he had not yet become one with the sword. He planned for each precious day. He set a training schedule, exactly as his sensei dictated and treated his friends as if it would be the last time with them. He enjoyed each precious minute of training as never before. He relished each meal as if it was his last and savored each drink of water as if it was nectar from the gods.

Time passed by and he realized that he had beat the sickness. Somehow he had

overcome the disease. His joy was so intense, in his writings he said, "I felt as if the sun and the moon were at my feet and I was one with God."

He had learned how to treasure every single minute of every day. In the process, he had overcome regret and fear!



History of ZNKR Jodo

The history of ZNKR jodo is essentially the history of the Shindo Muso-ryu (SMR). This is in contrast to ZNKR iai which was developed from several styles (mainly Muso Jikiden Eishin-ryu and Muso Shinden-ryu). ZNKR jo is entirely derived from the Shindo Muso-ryu practice of Shimizu Takaji (1876-1978). The following is based mainly on "The History of Shindo Muso Ryu Jojutsu" by Matsui Kenji with further information from other English language sources listed in the bibliography.

Muso Gonnosuke and the origin of Shindo Muso-ryu Jo

As with many historical figures, little is known for certain about Muso Gonnosuke's life. It is said that his full name was Muso Gonnosuke Katsukichi, and that early in life he was known as Hirano Gonbei. He was a menkyo holder in the Katori Shinto-ryu and of the Kashima Shin Ryu (or the Kashima Jikishinkage-ryu in some sources). In the Keicho era (1596-1614) he met Miyamoto Musashi in Akashi or in Edo. What happened at this meeting varies between the SMR sources and the records of other schools. The SMR version has Musashi stop Muso with juji-dome (a cross block). Other sources would suggest that Musashi almost never if ever used two swords in a match, and that he met Muso with a small stick or a willow bow he was carving. Some sources say Muso was using a bo, others a long bokuto. Regardless, Muso was defeated.



Wayne Muromoto describes the encounter as found in the Kaijo Monogatari of 1629. Musashi met Muso, a 6 foot tall warrior who was wearing a 2 layer overcoat and a haori with a hi no maki (rising sun). On one lapel was written "heiho tenka ichi" and on the other "nihon kaizan Muso Gonnosuke" (roughly: "best martial artist in the land"). Muso was accompanied by 6 deshi and rather rudely challenged Musashi who tried to decline the challenge. Muso insisted and drew a four foot bokuto from a bag, striking at Musashi suddenly. Musashi stood up and with the stick forced Muso across the room and then tapped him between the eyes.

The later Honcho Bugei Shoden of 1716 agrees with this story and quotes the Niten Ki as well. This would seem to be the end of things, but modern histories tend to mention a rematch where Muso met Musashi with a jo and defeated him. In no history of Musashi

is there any mention of a single defeat, and the only old source identified that mentions a rematch is a scroll at Tsukuba Shrine in Ibaragi prefecture which, with no corroboration, is suspect.

After this defeat Muso continued wandering and finally stopped at Mount Homan in Chikuzen (modern Fukuoka) where he stayed for 37 days, finally having a dream where he was told "maruki wo motte, suigetsu wo shire" or, "holding a round stick, know the suigetsu". From this teaching Muso developed the techniques of the short staff or jo. Muromoto states that there were 5 of these, the "hidden gyo-i". More techniques have been added through the years of course.

In 1601 Kuroda Nagamasa received a stipend of 520,000 koku and the prefecture of Chikuzen. Muso took employment with this han and remained there until his death. Pascal Kreiger states that Muso gave menkyo to 10 students but Matsui could find no densho earlier than that of the fourth headmaster Higuchi Han'emon. There are also no records from the Kuroda han of Muso's employment, his birth or death dates, or his social position. One thing that does confirm Muso's presence in the clan is a record in the Tsukuba shrine on Mount Tsukuba of an odachi donated by Muso Gonnosuke.

The Shindo Muso-Ryu Lineage

As mentioned, no densho earlier than that of the fourth headmaster are known at the moment, but that document lists two teachers back to Muso: the second headmaster is Okubi Mogozaemon and the third Matsuzaki Kin'emon. This document also traces Muso's prior training lineage back to Matsumoto Bizen no kami. It is not until the end of the Edo period that the lineage is pushed further back in time to Iizasa Ienao, founder of the Katori Shinto-ryu.

In fact, the first name (shindo or shinto) of the school is the "true path" Muso-ryu bojutsu, rather than the present "way of the gods" as it is in Katori Shinto-ryu so assumptions that the style has links to that school, based on the name, are suspect.

The fourth headmaster, Higuchi Han'emon, gave menkyo certificates to Yokata Hanzaburo (in 1720) and Harada Heizo Nobusada (Kaisai) (menkyo between 1711-1726, died 1733). Yokata carried on the "true path" line which also became known as the "Moriki-ryu". This line was broken then re-established by Hatae Kyuhei in the 1800s and finally died out with Yamazaki Koji. Matsui states that the last headmaster before the break, Inoue Ryosuke, died in 1831, but Hatae Kyuhei (d. 1829) revived it. One must assume then that Inoue was sick for a period and that Hatae stepped in to train the successor before he himself died.

Harada Heizo received a "true path" densho but changed the name to "new just". This line, which continues to the present, was also called Kansai-ryu. There were great famines in Japan in 1727-28 and it is thought that Harada died in poverty.

"New just" Muso-ryu was handed down through Hara Shiemon (d. 1754) to Nagatomi Koshiro Hisatomo (1717-1772) the 7th headmaster who revived the line and had 300 students. Two of these students were Ono Kyusaku (d. 1822) and Komori Seibei who were named instructors in the Haruyoshi and Jigyo districts respectively.



When he received the fief, Kuroda Nagamasa built the castle near Hakata bay called Maizurujo (dancing crane) or Tsurujo (crane castle). On the east side was the Haruyoshi area and on the west the Jigyo. In these areas lived the Kashi (junior officers) and the Ashigaru (foot soldiers) of the han. As a result of these separate appointments of instructors, the art split into the Haruyoshi and Jigyo lines.

By 1796 this split Shindo Muso-ryu was established as an art of the Ashigaru. Its name was changed to "way of the gods" and the techniques were rearranged.

There were now five lines of "Kuroda Jo" being taught: the Haruyoshi and Jigyo lines of Muso-ryu, the "true path" Muso-ryu and two others, Ten'ami-ryu Heijo and the Shin-Chigiriki. These stick arts were taught as part of the "dangyo" or "men's arts" of the Kuroda han. The dangyo also included torite (seizing or capturing) and nawa (rope). They may also have contained hojutsu (gunnery). Instructors in these arts, including the Muso-ryu jo, were appointed to the position, they were not hereditary.

Ono Kyusaku was named a dangyo instructor for Haruyoshi in 1796. From this time until the end of the Edo period the Muso-ryu is closely associated with the dangyo system.

In 1815 the Jigyo line of Muso-ryu was broken when Fujimoto Heikichi died. Hatae Kyuhei, instructor on the Haruyoshi side from 1822 to 1829 revived this line which then continued to the Meiji era when it died out with the last headmaster Yokota Enji (d. 1876)

The ability of Hatae to revive both the True Path and the Jigyo lines of Shindo Muso-ryu, while being the Haruyoshi instructor, would suggest that the lines were not distinct, and that there must have been a certain amount of cross training.

During the Bakumatsu (the end of the Edo era) from about 1850-67, the three lines of Muso-ryu were very active. There were 18 menkyo holders in the Haruyoshi line, 15 in the Jigyo and 9 in the "true path".

At the end of this period, in 1871, the han system was abolished, and along with it the dangyo instructor's positions.

The Associated Arts

There are several other weapons arts associated with the modern Shindo Muso-ryu. These include the Ikkaku-ryu juttejutsu (short stick), Ittatsu-ryu *hojojutsu* (rope), Shinto-ryu kenjutsu (sword), Isshin-ryu kusarigama (sickle and chain) and Uchida-ryu tanjojutsu (walking stick).



Wayne Muromoto states that the third headmaster, Matsuzaki Kin'emon introduced Ittatsu-ryu and Ikkaku-ryu. Matsui makes no mention of this but these two arts certainly have the longest association with the Muso-ryu.

Matsui notes that by the mid 1700s the Ikkaku-ryu torite (capturing art) was taught in the "new just" Muso-ryu and the Ten'ami-ryu. Ittatsu-ryu rope was taught in "new just" Muso-ryu and Ikkaku-ryu rope in Ten'ami-ryu. This mixing of Ikkaku-ryu between two of the jo schools again argues for a great deal of cross-training between many "schools" or ryu. This is sensible when one considers they were all being taught in the same han.

Hirano Kichizo (d. 1871) replaced Matsumoto Bizen no kami with Iizasa Yamashiro no kami. He also created Shinto-ryu kenjutsu in the Muso-ryu from 8 tachi and 4 kodachi sword kata.

Shiraishi Hanjiro (1842-1927) introduced Isshin-ryu kusarigama to the curriculum, and he also accepted Uchida Ryogoro's (1837-1921) Tanjojutsu (sutekki-jutsu) as a separate art after the latter developed it in Tokyo just after 1900.

The Modern Era of Shindo Muso-Ryu and the Formation Of ZNKR Jo

After the Meiji restoration Hirano Saburo Yoshinari of the Haruyoshi line and Yoshimura Hanjiro Yoshinobu of the Jigyo line began joint practices. Shiraishi Hanjiro (1842-1927) attended these practices and was one of 6 people eventually awarded a joint densho. Shiraishi was originally a student of Hirano Kichizo and Sada Teisuke of Haruyoshi. He later received mokuroku from Okuma Shinpachi of the Jigyo line. His training before receiving the joint menkyo was from Yoshimura Hanjiro.

Today in the West, there is often an assumption made that the ryu and even the branches of the ryu were distinct and exclusive entities, and many argue further that one should study with only one instructor. The Dangyo of the Kuroda han seemed to be a wide mix of ryu, and there seemed to be no problem for Hatae Kyuhei to reestablish two "ha" or branches of Muso-ryu, while Shiraishi Hanjiro had four instructors from two branches. Perhaps exclusivity should be considered an accidental result of the lack of opportunity to study with other instructors, rather than a desirable choice.

Shiraishi was the sole instructor of the combined Shindo Muso-ryu tradition to teach through the Meiji period. His dojo in Hakata was fixed to the wall of an Inn. It was 3.7m by 9.1m (about 12 by 30 feet) and open on one side. Shiraishi taught from the veranda

of his house which faced this wall.

Shiraishi had many students, the three who concern us most are Takayama Kiroku, Shimizu Takaji (1876-1978) and Otofujii Ichizo. When Shiraishi died, Takayama Kiroku found a new dojo in 1929 which was named Fukuoka dojo. Takayama was named shihan, and Shimizu fuku-shihan. There were 5 other menkyo holders as well in this group.

In 1930 Shimizu moved to Tokyo and when Takayama died in 1938 Otofujii Ichizo took over the Fukuoka dojo.

Shimizu Takaji was born in 1896 and began training in jo with Shiraishi Hanjiro in 1913 at the age of 17. In 1918, five years later, he received his mokuroku and two years after that his menkyo certificate. In 1927, through an introduction by Nakayama Hakudo, Shimizu demonstrated jo to the Tokyo police. In 1930 he moved to Tokyo and began teaching at the Mumon dojo (formerly the Teikan boxing gym). In 1931 he began



teaching jo at the Kodokan judo dojo as well as to the Sea Scouts and to the Metro Police. In 1933 a special police unit was formed which included the jo in its equipment. It is here that Shimizu began his long association with the top kendo instructors in Tokyo.

In 1939 Shimizu went to Manchuria to teach jo and Matsui states that he eventually taught jo to 1,500,000 people. In 1940 Shimizu changed the name from jojutsu to jodo and formed the Dai Nihon Jodokai.

At the end of the war some budo instruction was banned but jodo training was allowed since it was police related. Many of the police kendo instructors trained in jo through this period. In 1955 the Nihon Jodo Renmei was formed and in 1956 the Zen Nihon Jodo Renmei. In 1965 the Renbukan dojo was built on donated land and existed until 1978 when it was closed.

ZNKR Seitei Jodo

In 1964 Otofujii Ichizo visited Shimizu in Tokyo and discussed Shimizu's proposal to the ZNKR for a seitei jo set. In 1968 Shimizu Takaji and Nakajima Asakichi demonstrated the proposed seitei jodo kata as formulated by the research committee to the Chair of the ZNKR. The seitei jo kata were approved and in 1969 they were presented to the public by Shimizu (tachi) and Otofujii (jo). Seitei iai was also presented for the first time at this demonstration.

Shimizu Takaji was a great popularizer of jo, through his own teaching, the association with the ZNKR, and through such things as a collaboration with Yoshikawa on his massive novel about Musashi where he promoted the character of Muso Gonnosuke. He died in 1978.



Headmasters and lineage counts

It is said now that Shimizu Takuji was the 25th headmaster of Shindo Muso-ryu while Shiraishi Hanjiro was 24th. These counts are made by combining the Haruyoshi and the Jigyo line instructors, (you can't get that many by following one line only). At the moment there does not seem to be a headmaster as such, but there are several menkyo kaiden and, of course, the ZNKR ranking system contains many 8dan ranked instructors.

Changes to Jodo through It's History

It is hard to know what changes were made to the art from the time of Muso to the Meiji period, but it is safe to say there were additions to the art from the original 5 techniques, if such was the number Muso developed. There were undoubtedly changes in style and curriculum associated with the split into three lines, and certainly at the re-unification of the lines in the Meiji.

The two Ran-ai kata were developed in the Bakumatsu (1850-67), a rather "poetic" development perhaps, if you consider the "chaos" of the period and the "uniting (with) chaos" meaning of Ran-ai.

Matsui outlines some of the changes Takayama Kiroku made to popularize jo, and Shimizu Takaji carried these on. (Matsui states that Otofujii Ichizo eventually returned to the older forms).

Shimizu Takaji certainly made jo easier to teach to large groups with the introduction of the 12 kihon waza to the school, and he also introduced the later Gohon no Midare set of kata to the koryu. No martial art is fixed in place or in history, doubtless there will be further developments in the art.

Seitei Jodo Introduction

Muso Gonnosuke

From Sensei Kim's The Classical Man

Muso Gonnosuke's claim to fame is that he won a match over the incomparable Miyamoto Musashi, using a staff. That, in itself, is a claim hard to beat because nobody was able to beat Musashi in a duel with a real sword, much less with a staff. History has it that Musashi was the victor in sixty matches to the death. Therefore, Gonnosuke's feat must have been remarkable.

The way it is told, it happened the second time. Musashi defeated Gonnosuke in a first match but spared Gonnosuke's life. The second time, after three years of contemplating on how to beat Musashi, Gonnosuke did it with a four foot long bo and let Musashi go, sparing his life as Musashi had done for him. Be that as it may, I view Gonnosuke's contribution to posterity not in the light of martial arts per se, but as being the first performer who introduced show business principles to the martial arts and made it attractive to a public willing to pay to see.

Gonnosuke also entertained with his mode of dress. He dressed like a peacock and strutted like one. It was all a calculated move. As they say in show business, no performer is worth more than he can draw at the box office. Gonnosuke packed them in. People came in droves to see him fight and his student body climbed. He had to turn them away, his dojo bursting at the seams.

Gonnosuke was also a good, sensible businessman with a sound head. He didn't, as many pros are doing today, price himself out of the market. I make no claims to economic forecasting. The fact is that any sum over a couple of dollars confuses me and sends me fleeing to my accountant. Gonnosuke would have graduated summa cum laude in fiscal responsibility. He knew that no business can pay out more than it takes in.

That is where Gonnosuke's genius lay. It's a pity that not much has been written about him. Probably, the traditionalists abhorred Gonnosuke's turning pro, so to speak. They should have given him credit for avoiding the trouble with which most pros are confronted now, but then who could foresee events five hundred years into the future?

Those in professional karate might take a lesson from Gonnosuke. Humans, being just that, will gladly accept for their services far beyond what they are worth, and professional sport karate, whatever that may be, is only a form of entertainment.

There was a time in my life when I was pretty fair (at least to my mind) with the vocal cords . . . especially in the shower. But I realized that there was nobody willing to pay a



red kopeck to hear me warble, so I kept my singing career confined to my bathroom.

The harsh realities must come out sooner or later. What will be in the till after expenses? Whether professional karate flops or succeeds depends on that simple fact. It is tough enough to compete as an amateur - the AAU can verify that. Perhaps we can learn from Gonnosuke. How many people are willing to buy tickets to see professional karate? The more professional the sport becomes, the better is it for the amateur, because it is the amateur who turns pro.

Amateur karate can survive without the professional but the professional cannot survive without the amateur. And no performer is worth more than he can draw at the box office.

Practice

Jodo is not a singular art form, but involves the co-ordination of two people. "Person A" will be using the jo, and is called Shidachi (the "doer" or "completing sword"), and is generally the more junior of the pair. "Person B" uses the sword and is called Uchidachi ("striking sword" who initiates the movements), and is the senior student of the pair. Shidachi might more accurately be called shijo, and it is quite acceptable to use the terms jo and tachi if that seems more clear. This arrangement works well in areas where the practice of jodo has been established for sufficient duration that there are "senior" students. In the practice of jodo, uchidachi is generally in control of the timing of the various kata, and the combative distance (maai). Both of these are extremely important. So how do you practice jodo where both uchidachi and shidachi are approximately the same "rank", and more likely than not, are both beginners? There are those people that would say "You can't learn jodo without a proper instructor... period", however, we tend to think that you can learn the *gross motions of jodo*, and get correction on the finer points when you get a proper instructor. To do this, it is extremely important to understand what you are doing at each point in the kata, and why. Here are some suggestions on how to practice jodo in the



case where you have no access to an instructor. (If you do have access, the answer is simple... do what sensei says.)

1. Concentrate on the sword side of the kata (uchidachi). In the first six kata of the seitei gata, uchidachi provides the threat to which shidachi responds. For a threat from a sword to be effective the uchidachi must have the correct maai (combative distance), and the correct hasugi (angle and trajectory of the sword). When doing kata, don't dance through them trying to "memorize" as many as you can, as fast as you can. Stop. Check distances. Check angles. Make sure that the threat from the sword is as real as you can make it.
2. Keep in mind that during kata both uchidachi and shidachi are learning the art of jodo. Do not go to sleep on sword side. There is an inclination by some to think that when they are acting as uchidachi they aren't learning jodo simply because the weapon they have in their hand is not a jo. Remember if either side of the kata is wrong the whole thing is wrong.
3. Don't muscle the techniques. There is a standard theme in Japanese budo, and that is to move from the hips. North Americans tend to be focussed on their shoulders, our sports concentrate on this part of the body, for example, think of baseball, football, or tennis. Compare that to sumo. Figure out how to move your whole body to make the techniques work. RELAX YOUR SHOULDERS. This goes for uchidachi and shidachi.
4. Make BIG motions. Note that you can only do this if you relax your shoulders. Take up as much space in the dojo as you can. When uchidachi cuts, the tip of the sword needs to sweep the ceiling. When shidachi strikes with the jo the end of the jo needs to describe a large arc. Don't make small choppy motions.
5. Go slowly when you are learning. When confronted by the tip of the sword, it is tempting to smack it away with the jo as quickly as you can. This is fine, but it ain't jodo. When learning, both sides need to relax, and LEARN the technique. Go as slowly as you need to. Once you have the gross body motions figured out, then, and only then, should you start to speed up. Don't try to put power in the stick until well after this point.
6. Check and re-check your technique. For example, on kuritsuke, (see later) uchidachi yields to the technique. Occasionally uchidachi should offer resistance to check shidachi's technique.
7. Don't give up.

Caveat

Jodo is a physical activity, it involves carefully swinging sticks at each other. Remember what your mother said about sticks and eyes and things ending in tears. Use common sense if you are going to play with hard objects and other people.

Walking Patterns

It's true, you have to learn to walk before you learn to run. Reference is made in this manual to the various types of walking motion used in the dojo. Normally we walk by letting our legs swing forward from the hip, slamming the heel into the ground, and rocking the weight forward onto this foot. This type of walking is not used in the dojo, or

in Japanese budo, the types of motions which are used, are described below:

Ayumi Ashi

This is the method of walking that should be used inside the dojo. One foot is raised, just barely off the floor, and is slid forward, and placed on the ground so that the entire bottom of the foot contacts the ground at once. The weight is then shifted onto that foot and the process is repeated for the rear leg. There is a momentary weakness in this method of walking at the instant that the rear leg crosses the front leg. At this moment your "balance surface area" is very small. If you were to be pushed at this moment you would fall over, or at the very least stumble. Ayumi ashi is also called chidori ashi (bird foot).

All of the other methods of walking maintain the legs in their relative positions to avoid this potential instability.



Tsugi Ashi

If you are in a stance with your right foot forward (RFF) tsugi ashi goes like this. Move your left foot up to your right, plant it, then move your right foot forward to a proper stance. This is sometimes called a shuffle step.

Okuri Ashi

This method of moving could be called the slide step. To move forward you would slide the front foot forward, and then

pull the back leg up to re-establish the correct stance. You can move forward or backward with this step.

While doing them fast, as in a kendo shuffle, these two ways of stepping appear identical, but they're different if you just do one step. Another stepping term is Fumi Komi Ashi, the classical short stance kendo "following foot" where the back foot is brought up by a hip movement very quickly.

Holding the Sword

A proper cut demands a proper swing, which demands proper grip. To grip the bokuto (bokken or wooden sword), place your left hand on the tsuka (hilt) about one inch from the tsuka kashira (pommel), the right hand is placed about one inch behind the tsuba (guard). If you have a properly sized sword you will have about two finger widths between your hands.

The sword makes contact with your hands at essentially the same points as the steering wheel of a car does if you grip it at the 10 o'clock and 2 o'clock positions. For the sword

grip this means that your wrists are wrung inward, and your thumbs point toward the ground. The "V" formed by your thumb and forefinger should line up with the "spine" of the tsuka.

The grip is made with the last two fingers of each hand (pinky and ring finger), to pull the handle into the palm. All of the other digits are held loosely around the tsuka so that no fingers are left dangling to be struck by the jo. When standing with the sword horizontally in front of you, say at the end of a cut, your elbows are not locked, and are roughly in line with your sides, so that viewed from in front your arms form an oval.

Power is transferred to the sword primarily by the left hand (ring and pinky fingers) the left hand does about 70% of the work. The right hand is responsible for trajectory control. When the sword makes contact with the target the hands are wrung inwards. Relax at the end of the cut. The cutting surface of the sword is the last 1/3 of the blade, which also happens to be the last 1/4 of the sword (taking the handle into account). This surface of the blade is called the monouchi. When cutting it is only this part of the blade which makes contact with the opponent.



The Genealogy of the Muso Jikiden Eishin Ryu

Exerpts from Sensei Kim Taylor's "Little Book of Iaido"

The information contained in this history has been gathered from many secondary sources and they do not, by any means, always agree with each other. Any inaccuracies in this information must, therefore, be laid at the doorstep of the author who does not have access to the primary source materials which are in Japanese, and in Japan. The bulk of the laido history may be found in Warner and Draeger (1982), Draeger (1973a, 1973b, 1974) Jones (1989), Mears (1990) and Shewan (1983). Another valuable source was Iwata (1990). The book is written with a minimum of reference to sources but where needed these are supplied.

Because the omote gei or main subject of the samurai was always Kenjutsu, with the other arts being secondary, there are few stories of famous lai masters. Those figures who were good at both lai and Kenjutsu were always better known for their Ken. As a result, information on laido is not common, even in Japan, but this is now changing as more research is done in that country. As we obtain access to this, we will add the information to the manuals (through edition changes) and distribute it through the laido Newsletter which is also published by the Sei Do Kai.

Although lai is assumed to have started in the Nara or early Heian period, it is generally accepted that it was developed fully in the Sengoku Jidai (the age of war 1482-1558). In that period it was necessary to draw the sword quickly if one lost one's spear or naginata, in order to continue fighting. In this era, lai was definitely an art of "quick draw" and the timing was Go no Sen no Waza. This meant that the draw was made after being attacked. Later the timing was changed to Sen Sen no Waza (drawing as the opponent formed the intention of attacking) because having the sword in the scabbard (saya no uchi) when physically attacked, meant a poor chance of winning the fight. During this period there was an increase in the use of infantry tactics as opposed to cavalry. Fighting on foot meant fighting with the spear in massed formations. The tachi became a bother if it hung from a cord so it was often inserted into the obi (belt), at first with the edge down. Later men started to wear the sword with the edge up and swordmakers began to change the curve of the blade to allow a better draw. This was the development of the uchigatana which eventually became the katana.

The gun was accidentally introduced to Japan on the island of Tanegashima by the Portuguese in 1543, just about the time that Hayashizaki Jinsuke was born. Within a very few years many Daimyo adopted the weapon as their main offense. Its use against the cavalry was well demonstrated by Oda Nobunaga against the Takeda at the battle of Nagashino, a battle



depicted at the end of the movie Kagemusha, by Akira Kurosawa. The Momoyama era saw the birth of surprisingly modern armies and tactics and a deemphasis of the tachi as a battlefield weapon. All these factors had their effects on the development of laido.

The Founder of Iaido

HAYASHIZAKI JINSUKE SHIGENOBU (1542, (3or6)-1621)

Hayashizaki Jinsuke Shigenobu is said to have lived from 1543-1621 but his actual birth and death dates are uncertain. Although the art of drawing the sword had been taught since the mid 1500s in such schools as the Katori Shinto, the Takenouchi and the Tatsumi Ryu, Hayashizaki's influence on the art is overwhelming and he is usually named as the founder of lai.

Jinsuke is thought to have been born in Tateoka Oshu (Murayama-Shi in Yamagata-Ken) although others say Sagami (now Kanagawa city). He travelled to the village of Hayashizaki in Oshu when he was 14, where he prayed to Hayashi Myojin and received divine inspiration for his sword art. Jinsuke spent many years in Bushu and practiced austerities at the Hikawa shrine from 1595-8. While there he lived at the home of his nephew, Takamatsu Kambei Nobukatsu who was also a student and founded the Ichinomiya Ryu, one of two schools to bear that name. Jinsuke called his sword drawing art the Shinmei Muso Ryu, muso in this case referring to the dream which inspired him.

Other names which have been used for his art include the Shin Muso Hayashizaki Ryu, Jushin Ryu, Shigenobu Ryu, Hayashizaki Ryu, Hayashizaki Shigenobu Ryu, and the Hayashizaki Jinsuke Shigenobu Ryu. Jushin is an alternative reading of Shigenobu. At this time the general term for drawing the sword was Batto Jutsu. The art of Jinsuke included two different styles of lai, and he practiced with both a 3.3 shaku tachi and a 9.5 sun koshigatana. It is believed that these techniques used a Go no Sen timing.



In 1616 or 17 Jinsuke went on a Musha Shugyo (a period of travel and practice) at the age of 73 from which he never returned. It is assumed that he died in about 1621. Jinsuke was enshrined at the Hayashi Myojin shrine in Yamagata Prefecture where there is a wooden statue and a sword which is supposed to have belonged to him.

Tamiya Heibei Shigemasa (Tamiya Ryu)

The second headmaster was from the Kanto region and was Tamiya Taira no Hyoe Narimasa, the founder of the Batto Tamiya Ryu. Tamiya was born in Iwamurata, Joshu (Gumma) in the late 1500s. He studied under Toshimoto Moriharu and later under Jinsuke.

Tamiya was an instructor to Ieyasu (1542-1616), Hidetada (1578-1632) and Iemitsu (1604-1651) the first three Tokugawa Shogun. Tamiya Ryu swordsmen served both the Tokugawa and

the Ikeda families for many generations. Tamiya's son, Tsushimamori Nagakatsu, served with Ikeda Terumasa at Amagasaki Castle during the Osaka campaign of 1614. It was Nagakatsu who named the school the Tamiya Ryu. Nagakatsu's student, Wada Heisuke Masakatsu founded the Shin Tamiya Ryu, and Heisuke's "grandstudent" Tsuji Getten, founded the Mugai Ryu. Another of Nagakatsu's students, Eda Yoshizaemon, began the Tamiya Shinken Ryu.

Both Tamiya's son and grandson were bodyguards to the Shogun. The Shin Tamiya Ryu became firmly established in the Mito Han which was to play a large role in the early stages of the collapse of the Bakufu in the mid 1800s.

Nagano Muraku Kinrosai (Jurozaemon) (Muraku Ryu)

Nagano was a student of Tamiya Heibei. He was a general for the Shinano no Kami family who held Minowa castle in Joshu. This family was dispersed by the Takeda and Nagano wandered for a while, possibly studying with Jinsuke. Nagano eventually attached himself to Li Naomasa and was well over 90 when he died. Although Nagano was a top laidoka, he did not, in fact, run a school or claim any "sokeship". As a top level samurai he had no need to do so but people did study his techniques and learn from him. One of these students was Ichinomiya Sadayu Terunobu, the founder of the second Ichinomiya Ryu.

Momo Gumbei Mitsushige

Arikawa Shozaemon Munetsugu

In the book "Shinden Ryu" (quoted in Iwata 1990), the author states that Arikawa served Toyotomi Hideyoshi (1536-1598).

Banno Dan'emon No Jo Nobusada (Hanawa)

Banno taught in Edo and was teacher to one of the most important headmasters of the style. The "Shinden Ryu" states that Banno also served Hideyoshi.



The Great Innovator - Hasagawa Chikaranosuke Eishin (Hidenobu) (Soke in 1610) (Muso Hasagawa Eishin Ryu)

The seventh headmaster was born either in Kochi (Tosa), Tokyo or Nagoya and was named Hasagawa Chikaranosuke Eishin. He studied under the sixth headmaster, Banno Danuemon no Jo Nobusada (Manno Danueimon Nobumasa) in Edo. One source (Warner and Dreager 1982) states that this was during the Kyoho era (1716-35) but this does not correspond well with other dates that indicate Eishin becoming the headmaster in 1610, the 9th headmaster becoming soke in 1675, and the eleventh in 1742 (Jones 1989). It is much more likely that Eishin studied in the Keicho (1596-1615).

The book "Muso Jikiden Eishin Ryu lai Heiho, Chi no Kan (earth chapter)" quoted Hayashi Rokudayu's "Hiden Sho" as stating that this style was called Muso Jikiden at this time. Another Shinden Ryu history stated that the art was known as the Muso Shinden Eishin Ryu Batto Heiho. When the lineage moved to Tosa

prefecture, the art became known as Hasagawa Eishin Ryu. (Iwata 1990)

The "Shinden Ryu" states that Eishin served the Daimyo Oshu, and that he held a Castle with an income of 1000 koku. He was said to have given a demonstration in front of Toyotomi Hideyoshi who called the techniques "muso" or matchless. This term was taken by Eishin's students to name the school the Muso Hasagawa Eishin Ryu.

Eishin transformed the lai techniques and is said to have devised the style of drawing with the blade edge up in the obi. He added his lai hiza (tate hiza) techniques to the Muso Ryu waza. This set is now commonly called the Eishin Ryu.

Eishin is sometimes said to have left Edo, and travelled to Tosa (Kochi) in Shikoku. Hasagawa's early years are a bit of a mystery and it is said that he was the 19th soke of the Muso Jikiden Ryu, (Draeger 1973b) an equally mysterious school founded by the priest Onkeibo Chohen. The founder of the Katori Shinto Ryu, Choiisai Ienao, was supposed to be the 7th soke of this school which featured Hei jutsu (weapons) and Yawara jutsu (ju jutsu). He was said to have added 100 yawara-gi techniques to the school and Eishin to have added 100 more to use with the sword. This Ryu is claimed as the inspiration which prompted Eishin to name the Shinmei Muso Ryu line the Muso

Jikiden Ryu but there is some question whether this name was actually used by Eishin. There is also a question of whether this older school ever existed.

The full name of the school eventually came to be the Muso Jikiden Eishin Ryu (after Oe Masamichi became soke) to mark Eishin's contributions. In this case "muso" means matchless or unique. "Jikiden" means transmitted directly, as from teacher to pupil. Other names for the school were the Muso Jikiden Hidenobu Ryu, Hidenobu Eishin Ryu, Eishin Ryu, Hidenobu Ryu and the Hasagawa Hidenobu Ryu.

If we look at the dates again, we see that Shigenobu developed his Shinmei Muso Ryu at or just before the turn of the century, while Eishin became the 7th soke in 1610. Assuming our dates are correct, this would indicate that the early headmasters of the school were contemporaries. Rather than look on the school as being the invention of one man, who later passed it on to his younger students, we should perhaps think of it's development as a Joint effort by several senior swordsmen. Each of these men may have looked to Jinsuke for the original inspiration but each would also have contributed his unique insights. This early period of development seems to have ended with Eishin and his reorganization of the school. From this point, the headmasters follow from generation to generation. It is this "fixing" of the style by Hasagawa Eishin which led to its being called the Muso Jikiden Eishin Ryu in later years.

Arai Seitetsu Kiyonobu (Shinmei Muso Ryu)

Arai taught in Edo, presumably after Eishin went to Tosa. The fact that the school was sometimes called by its original name, the Shinmei Muso Ryu, may indicate that the art was still "settling down" after Eishin's changes. Arai was said to be quite a scruffy character and a "ronin" (an unattached samurai).

Tosa Iai

Hayashi Rokudayu Morimasa (1661-1732) (Soke in 1675)

Hayashi Rokudayu Morimasa, the ninth headmaster was a "cook and pack horse driver" (a quartermaster, and of quite high rank) for Yamanouchi Toyomasa, the Tosa daimyo, while he was at Edo (Tokyo). Hayashi studied the Shinkage Itto Ryu (of the Mito Han). He was also a student of Arai Setatsu Kiyonobu the eighth headmaster of the Shinmei Muso Ryu. Hayashi studied Shinkage Ryu kenjutsu with the ronin Omori Rokurozaemon Masamitsu. When he became the ninth headmaster he began to teach the Omori Ryu seiza iai. Up to this point the "Muso Hasagawa Eishin Ryu" only contained techniques which began from lai-hiza (tate hiza, one knee raised) and Tachi waza (standing). This seiza set became the initiation to laido. Hayashi eventually



returned to his home in Tosa, finally and firmly establishing the three lai streams, Shinmei Muso Ryu, Muso Hasagawa Eishin Ryu and the Omori *Rya 1n Shikoku*. These became loosely known as "Tosa lai".

Hayashi wrote a book entitled the "Hiden Sho" which outlines the history of the school. It is probably here that the first 8 headmasters were named for the first time. If so, it would explain the presence of several contemporary soke. The Hayashi family was to have a great influence on the school for the next several generations and the main line is traced through them. Hayashi did not call himself "soke", having no need for a title or a school. He was a high ranking retainer and a well accomplished man, the master of many arts.

Hayashi Yasudayu Masanobu (d. 1776)

Yasudayu was the second son of a medical doctor, Dogen Yasuda. He was adopted (Yoshi) by Hayashi Rokudayu and inherited his estate.

Yasudayu had three other students of note beside Oguro, the next soke. Mazume Gonosuke Tomone (1748-1807) had an allowance of 200 Koku. He is said to be the man who brought sugar to Tosa. Kosaka Sennojo and Shibuya Waheiji (d. 1772) were the other two students.



Oguro Motoemon Kiyokatsu (d. 1790) (Soke In 1742)

Oguro was Yasudayu's son-in-law and student. He had an estate of 250 Koku. Oguro was said to have studied under Omori Masamitsu although this is difficult to believe

since Omori must have been a very old man at the time and there is no indication that he ever traveled from Edo to Tosa. With Oguro's death, a split of sorts began to develop in Muso Jikiden Ryu as he had two very talented students who both passed on their teachings. The split is often assumed to have run roughly along country/city, or Goshi/Samurai lines, a situation which would have developed due to Tosa's somewhat unique administrative organization.



The Tanimura Ha Lineage

Since this line of descent involves the Hayashi family, it is taken as the direct line. This opinion differs from that of Warner and Draeger (1982) and others who are influenced by the Tokyo based Muso Shinden Ryu teachings which came largely from the Shimomura Ha line described later.

Hayashi Masu No Jo Masamori (d. 1818 or 1815) (Soke in 1799)

Hayashi Masu No Jo Masamori was the grandson of Hayashi Rokudayu's eldest son, that is, the great-grandson of the 9th headmaster. Masamori was a student of Oguro and also of Matsuyoshi Teisuke Hisanari, another of Oguro's top pupils. Matsuyoshi is considered to be the 12th Soke of the line which came to be called the Shimomura Ha.

If Masamori became soke in 1799, and Oguro died in 1790, there was a gap of 9 years. This gap may help to explain why two lines developed. Matsuyoshi Hisanari died soon after Oguro (in 1808) and so might have had a good claim to being the next soke, being a contemporary of Oguro, and senior student to Hayashi. This would also give the Shimomura Ha line a claim to being the "main line". The debate between "family" and "talent" in the leadership of martial art schools is an old and respectable one.

Yoda Manzai Yorikatsu (d. 1809)

Little is known about Yoda except that he was quite poor. His death date also seems a little out of synch with the lineage. There is some indication that Yoda taught Yamakawa Kyuza Yukikatsu, the 13th soke of the Shimomura Ha.

Hayashi Yadayu (Seiki) Masayori (d. 1823)

Hayashi Masayori taught sword at the Chidokan dojo in Kochi, Tosa. He was, perhaps, also a student of Yamakawa Kyuzo Yukikatsu, 13th soke of the Shimomura Ha.

Masayori's younger brother and student, Hayashi Hachiroji (d. 1831) later changed his name to Ikeda Wadao. Masayori also taught Ikoma Hikohachi, and Tanahashi Saheida.

Tanimura Kame No Jo Yorikatsu (d. 1862) (Tanimura Ha Tosa lai f. 1844)

Tanimura taught Bajutsu (horse-riding) at the Chidokan and was a student of Hayashi Masayori. Since Tanimura was an instructor at the prefectural martial arts hall, it might be a bit overly romantic to assume that the line was being carried on by the Goshi, stamping about up in the mountains. There was obviously close contact between the two lines of the school.

One of Tanimura's students was Yamauchi Yodo (d. 1872) the Tosa Daimyo (Yamanouchike), an advisor to Tokugawa Keiki the last Shogun. Yodo advised Keiki to yield power and avoid a bloody civil war during the final days of the Shogunate.

Goto Mogobei Masasuke (d. 1898)

Goto had several students, including Tanimura Noryu, Taguchi Shisen, Sakamoto Masaemon and Morimoto Tokumi. Morimoto in turn taught Takemura Shizuo and Nakayama Hakudo.



Muso Jikiden Eishin Ryu

Oe Masamichi Shikei (1852-1927)

Although Oe Masamichi followed the teachings of Goto, he was also taught by Shimomura Sadamasa, (d. 1877, 14th soke of Shimomura Ha) and by Shimamura Ummanjo Yoshinori, another Shimomura Ha swordsman. This is a fairly recent example of the interconnection between the two Tosa Iai lines, and it would seem that there should be less emphasis on the differences between them. The Muso Shinden school which later developed from the teaching of Nakayama Hakudo (16th soke of the Shimomura Ha) was, in the beginning, quite close in style to the modern Muso Jikiden Eishin Ryu. Nakayama was himself a student of teachers from both lines. The differences between Muso Shinden Ryu and Muso Jikiden Eishin Ryu became more pronounced as Muso Shinden Ryu became centred around Tokyo.

In the Taisho era (1912-1926), as the 17th headmaster (Tanimura Ha Tosa Iai), Oe Masamichi reorganized the school into an overall curriculum and officially incorporated the Omori Ryu Iai waza as the Shoden level. Shikei is the man who finally named the school the Muso Jikiden Eishin Ryu and set its present three level system. He also invented the Haya Nuki practice of the Eishin Ryu which is done when time is short.

Amongst Oe's students were; Masaoka Ikkan, Nishikawa Baisui, Koda Moryo, Matsuda Eima, Yamazaki Yasukichi, Nakanishi Iwaki, Taoka Tsutomu, Suzue Yoshishige, Mori Shigeki, Yamamoto Takuji, Takemura Shizuo, Sakamoto Tosami, Yamauchi Toyoken, Yamamoto Shumske (Harusuke), Fukui Harumasa, and Hogiyama Namio

Oe died at 74 of stomach cancer. The lineage is debated after this point but the school's papers have been handed on and the soke are as follows.

Hogiyama (Okiyama) Namio

Fukui Harumasa

Fukui was the last soke to live exclusively in Tosa.

Kono Hakuren (Minoru)

(Yamamura Ha)

Kono is famous as the man who took Muso Jikiden Eishin Ryu out of Tosa and spread it into other parts of Japan. He is especially well known in the Osaka area where he taught extensively. Kono was soke up until the early 1970s.

The Muso Jikiden Ryu has since become even more open but remains situated mainly in the west and south of Japan. There is a strong presence for Muso Jikiden Ryu in Europe through Okimitsu Fujii Sensei and Matsuo Haruna Sensei (through instructors in Britain). A strong Jikiden presence in Canada was established through Goyo Ohmi Sensei and Haruna Sensei in Ontario and Mitsura Asaoka Sensei in B.C. The ZNIR Muso Jikiden Eishin Ryu is represented in Canada by Ted Davis Sensei of Vancouver B.C. a 6 dan instructor.

Shortly after the Second World War, Kono approached the All Japan Kendo Federation about including laido in its curriculum. The federation at that time was not much interested and wished to concentrate on Kendo. As a result, Kono formed the All Japan laido Federation which is now headed by Fukui Torao. Many years later the ZNKR decided to include laido and the Kendo federation is now arguably the more influential organization, especially outside Japan.



Fukui Torao

Fukui Torao of Gifu-ken is the present soke and head of the All Japan laido Federation.

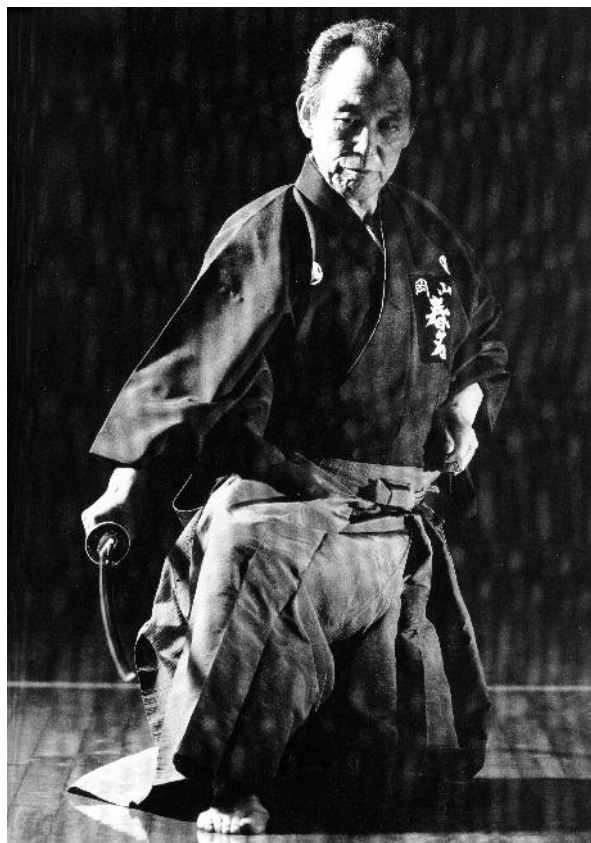
There is a discussion about just who should have been soke after Oe and it has even been suggested that Oe's wife unknowingly gave the lineage papers to Hogiyama, a family friend, in a box of other items. Regardless of this discussion, a more important split in the lineage has occurred due to the existence of two national organizations governing laido, the All Japan Kendo Federation ZNKR and the All Japan laido Federation ZNIR. There is no doubt that the Muso Jikiden Eishin Ryu practiced in these two organizations is stylistically distinct. The differences are not as great as between Jikiden and Shinden but if the situation continues the split will widen. It is therefore encouraging that there is now talk of a unification of the two organizations.

An Interview with Matsuo Haruna

Goyo Ohmi and Kim Taylor, 1994.

In 1990, Goyo Ohmi was invited to England to practice with Matsuo Haruna, a Muso Jikiden Eishin Ryu laido instructor (sensei) who had been teaching regular seminars in that country for several years. As a result of that meeting, the University of Guelph laido club invited Haruna sensei to Canada the next year. 1994 marked the fourth visit of Haruna sensei to Canada and that year we took the opportunity to interview him.

Haruna sensei is a 7 dan laido Kyoshi who resides in Ohara village, Okayama prefecture. He is a retired Junior High School teacher, a member of the All Japan Kendo Federation, a director of the Okayama Prefecture Kendo Federation and chief instructor and director of the Musashi Dojo in Ohara. The Musashi Dojo is owned by the town and is situated beside the Musashi Museum.



For this interview all Japanese names are written in the western fashion, first then last name. Explanations are in square brackets.

KIM TAYLOR: I would like to thank you for coming this year to Canada, and for the last few years of instruction in laido. Haruna Sensei, I would like to start by asking you about your competitive achievements in laido, I know your career is quite impressive.

MATSUO HARUNA: I have participated in Provincial and National competitions and demonstrations 256 times. Of these, I lost completely 12 times, came in third 8 times and second 28 times. I was awarded "Best Fighting Spirit" 45 times and "Special Fighting Spirit" (an award higher than Best Fighting Spirit) 15 times. The rest I won. You can do the math yourself to see how many times that was, I am not sure.

I entered my first national competition in 1978 and placed second. Overall at national competitions I placed in the top eight twice, came third twice, second 5 times and in 1989 I won at the 7th dan level. This year I placed second again.

KT: Do you enjoy competing, sensei?

MH: Enjoy it? I can't answer whether I enjoy it or not, but shiai [competition] is practice.

KT: To test yourself, to have a challenge?

MH: No, I don't practice for shiai, the competitions are simply another practice day for me.

KT: So practice and shiai are the same, and you should have the same attitude during practice and during competition?

MH: Yes

KT: Where did you begin your laido practice?

MH: My first instructor was Yoshikazu Yamashibu, 8 dan Hanshi, who died last year. His teacher was Harusuke Yamamoto who studied under Masamichi Oe, the 17th headmaster of Muso Jikiden Eishin Ryu laido. I started practice in 1972 at 46 years of age.

KT: Was it difficult to start lai at that age? MH: No.

KT: Had you practiced other martial arts before starting laido? MH: I started Kendo practice at the age of 16 in school. KT: Do you still practice Kendo? MH: Of course.

KT: I know you also practice Niten Ichi Ryu, did you begin that practice because of the association of Ohara with Miyamoto Musashi?

MH: No, not because I am director of Musashi Dojo. Twenty six years ago the 8th headmaster of Niten Ichi Ryu, Tesshin Aoki of Kumamoto province came to the Musashi Dojo in Ohara. Aoki sensei felt the headmastership should return to Musashi's home area and the Musashi Dojo, and so came to teach, I joined then. Although many people have suggested that the headmaster should be from Musashi Dojo, so far nobody in Ohara is ready yet for that position.

After Aoki sensei, Tadanao Kiyonaga became the ninth head but died after a few years. The current head is Masayuki Imai of Oita province in Kyushu. I visit Imai sensei every year to study Niten Ichi Ryu.

KT: I understand that there are two branches of the



Niten Ichi Ryu.

MH: Yes there is the Noda Ha Niten Ichi Ryu and there is the Hyo Ho Niten Ichi Ryu, which is headed by Imai sensei. This school is named the Santo Ha in an old book but the name is no longer used. The name Santo Ha came from one of the teachers in the lineage. Hyo Ho is written the same as Hei Ho but is properly pronounced as Hyo Ho.

KT: Where do you usually practice Niten Ichi Ryu?

MH: The Musashi Kenyu Club in Ohara. Kenyu Bu translates as "sword friendship club" and is one of several Niten clubs in the town. About 8 members in this club practice at the Musashi Dojo once a week.

KT: To point out how little information we in the west have about Niten Ichi Ryu, I have some comments and questions here which were asked on the laido-L computer mailing list. The first comment states that the questioner thought the Niten Ichi Ryu was no longer being practiced.

MH: The headmaster of Niten Ichi Ryu is Masayuki Imai and he owns the headquarters dojo. There are branch groups in Okayama, Kumamoto, Fukuoka, Saga, and Saitama prefectures. There are probably 120 to 130 people from these clubs practicing Niten Ichi Ryu in Japan Today. I don't know how many people practice under the Noda Ha.

KT: The second question concerns the content of the school.

MH: The Tachi Seiho set consists of practice with the long sword against the long sword, Kodachi Seiho is short sword against long and the Nito Seiho is long and short sword against long sword. These are the three sections of practice. There is also a Bojutsu or long staff set which is staff against long sword. I have not practiced the Bojutsu.

KT: I have seen a videotape of Imai sensei and his students demonstrating bojutsu. It is not at all the same style of bo we would see here, derived from Okinawan Karate.

MH: The Niten Ichi Ryu bo is a little bit longer than the Muso Ryu Jodo staff. KT: It seems similar to Jodo.

MH: Yes, but the specific movements are quite different from Muso Ryu Jodo. KT: How many kata in each of the three sword sets? MH: Tachi Seiho has 12 kata altogether, and Kodachi Seiho has seven... KT: That is the set we hope to learn from you tomorrow.

MH: That is not possible. It can't be learned in only a couple of days. Don't think so simply. (laughs)

KT: And Nito Seiho?

MH: Nito Seiho has 5 kata.

KT: Only five, are there any other Nito kata?

MH: There are 5 kata called the Setssusa (pronounced Sessa) and five kata called Aikuchi. Imai sensei does not teach Sessa and Aikuchi, Aoki sensei told Imai sensei that it is not necessary to practice these kata. For instance, I showed you Jinrai and Raiden in the demonstration today. These laido kata were created for practice only and

are not part of the school. Sessa and Aikuchi were not created by Musashi but by later students after he died. Imai sensei said that it is not necessary to practice them so we do not. At least not often.

KT: A final question from the computer list concerns how people look at Musashi in Japan. In the west we sometimes get the impression he is a rather ambiguous figure, sort of like Billy the Kid.

MH: The Japanese don't think this way, he's not an outlaw or like Billy the Kid. Most people think of him as a philosopher. Budo people look to him as a philosopher, a writer, and are proud of him for his swordsmanship and for his artistry as a painter and sculptor. There are fictional accounts of his life but most people don't believe these stories.

KT: This confirms what I have heard. For instance the current headmaster of the Yagyu Shinkage Ryu referred to Musashi's book "Go Rin no Sho" when explaining the different types of seeing, during a lecture in New York City last year.

MH: Yes, he is respected for his whole life, as an artist and not just for his skill with a sword.

KT: Maybe we should get back to laido. Sensei, I have a whole series of technical questions written down here but you have just given us three days of explanations and I know you could speak for three days on these questions. Perhaps you could comment on what is most important for beginners to learn.

MH: Beginners should work on the angles of nuki tsuke [the one handed opening cut] and on footwork first. If they don't, they will pick up bad habits which are very difficult to fix. Real beginners should not learn kata first but work on the vertical cut only, and on noto [putting the blade away], not on the first technique. Even in Japan beginners go too fast, many learn the second, third, fourth techniques too soon and this causes trouble. In the old times they taught students the first technique only, for three years. In Kendo they also said to do kiri kaeshi [a basic cutting drill] for three years before putting on the bogu. If we do this today, nobody will stay in the class so we teach from one to ten as soon as possible. I believe that's why most people's lai is very bad. If you do the first kata perfectly, master it completely, there won't be any problem going on to the next kata. Learn breathing, the vertical cut, and the other parts of the first technique fully before going on. The sooner you teach the rest of the techniques, the sooner the beginner gets into trouble. Teach the basics deeply.

KT: We've mentioned what to teach beginners, what does a senior in lai do that makes him different from a beginner?

MH: We teach beginners simple movements. For instance (demonstrating), in footwork the teaching is very simple, move the foot, turn. When it comes to a senior this is not good enough. The movements must be more refined, more subtle. Seniors must be taught the fine technical points of each movement. The movement is broken down into many more steps to teach it deeply.

KT: So beginners and seniors will perform the same kata, the same movements but the seniors must show much more refined, controlled movement. Juniors perform bigger, rougher moves.

Sensei what attitude must a student have for competition, demonstration or testing?
MH: The attitude will be no different between these. KT: What about everyday practice?

MH: It shouldn't be different. When you do keiko [practice] you should do it seriously. For instance, the students did a demonstration for me on the last day of the seminar. During practice, everyone was easygoing and relaxed, but during the last 15 minutes they thought "now sensei is watching me" so they preformed carefully. That feeling is wrong. You should do keiko the same as embu [demonstration].

KT: At one point in the seminar I believe you mentioned that we should practice as if our lives depended on it.



MH: Of course you should practice that way. Most people are doing practice without this attitude and that's why they're doing it wrong. They have no concentration during practice. Are you practicing seriously or not, that's the point. Most people are not serious. If you're not practicing seriously, just go to bed. This is what Tomigahara sensei [9 dan Hanshi, Muso Shinden Ryu] always taught me. In the demonstration the students all did "shinken shobu" [fight with a real sword, a serious attitude] but when practicing they were not serious. There should be no difference in the two feelings.

KT: Sensei do you think that students who have gained expertise in laido should practice other styles, for instance Kendo?

MH: Of course laido students should study Kendo as well. The International Kendo Federation has also stated that Kendo and laido should be practiced together. The two

are the wheels of a cart. If one wheel is missing the cart falls over. Most budo experts have this opinion.

KT: Would other styles of kenjutsu, for instance Niten Ichi Ryu, help in practice.

MH: Yes, Niten Ichi Ryu helps laido a lot. Kendo helps lai and lai helps Kendo. Today one of the students told me that lai practice helped her Chinese Tai Chi. It is all the same.

KT: So you believe that there is no danger of doing too many things, of knowing a little about a lot and not being good at any one thing?

MH: If you do laido, Kendo, or Jodo only, this is not good. You should do more than one of these. Other budo like Kyudo [archery] have the same "mind" but the techniques are very different. That much diversity is not necessary. I believe you should not learn that much budo.

KT: So the important thing is the mind?

MH: The mind is the same but the techniques are different. Iaido and Kendo's mind and technique is the same, if you do one you should do the other. Kyudo's concentration is the same as Iaido's concentration, the mind is the same but the skill, the movement is different. Sado, [tea ceremony], flower arrangement, all the do [michi or ways] have the same mind as budo. They all help the budo - that is Japanese culture.

KT: So the reason we do budo is to improve our mind, not to learn how to cut people in half with a sword?

MH: That is the most important part of budo. The technical part of cutting is not important. That is a good question. We must all learn "do", not only cutting. To go more deeply, the Iaido mind must be used in everyday life. From that will follow peace in the world.

KT: So, Katsujin ken not Satsujin ken.

MH: Just so, the sword that gives life, not the sword that takes life.

KT: Just to back up a little bit, your advice then, is to practice Iaido, Kendo and Jodo, their techniques are similar and they all work on the mind. Iaido and Kyudo on the other hand both work on the mind but the techniques are confusing, so don't practice them together?



MH: I believe you can't practice that many different things. If you are a samurai you must practice everything but today people have to make a living. If you do budo all day that's different, go ahead and learn Kyudo, Karate, Aikido, Judo. Today nobody can do everything. Stick to Kendo, Iaido and Jodo if you must also make a living.

KT: In Iai, who are the important figures we should know about? Should students learn about Masamichi Oe, Jinsuke Hayashizaki, ... which others?

MH: Jinsuke Hayashizaki is the originator of Iai techniques and we should know about him. Remember that our Iai and Jinsuke's Iai is not the same any more. Jinsuke's student; created many different schools, and Jinsuke is the head of all of these. You mentioned Masamichi Oe, he is important for Muso Jikiden Eishin Ryu but not

for other styles or schools. So when talking about the history of Iaido, the most important is Jinsuke Hayashizaki, then students of each school should know the history of their own school.

KT: As students of budo, what other figures should we know about and study? Whose lives should we learn from?

MH: The number one figure would be Miyamoto Musashi and his book the Go Rin no Sho. This book contains everything, how to hold the sword, metsuke [gaze], posture. The book explains mind and spirit, how to face an enemy in a fight. Musashi wrote the book with reference to fighting but the writing is alive today. Company managers use it to understand how to manage people. The Go Rin no Sho explains how to live your life. It is not only a book on fighting.

KT: Are there any other books or lives we should study?

MH: The Go Rin no Sho is enough.

KT: What personal characteristics are required to make a good budoka?

MH: Your question is backward. If you practice budo, you develop a good character. Budo improves your character. A baseball coach may be able to say "this person should be good as a baseball player". A budo person will never say "this person shouldn't study budo". Everyone can practice budo and everyone can learn kokoro [mind/spirit] from budo.

KT: What do we learn from Budo?

MH: Kokoro (heart/mind/spirit/personality). This is difficult to explain. Top sensei often argue about the meaning of kokoro and one person said that trying to explain kokoro was like trying to tie up a young girl's messy hair. It keeps slipping away. One sensei said kokoro is "you", but where is it? In your arm? No. In your heart, your mind? Kokoro is the whole person.

KT: What is the relationship between student and sensei?

MH: Student and sensei are walking along together. I am here, that's why the student is there. The student is there, that's why I am here. If the sensei doesn't think that way, he's not good enough to be a sensei. A bossy, bullying person is not a sensei. If students are polite to a teacher's face but talk about him behind his back because he's a bully, this shows he's not a good sensei. A good example is Tomigahara sensei. He's not bossy at all, he's very simple and humble in his actions and that's why I follow him. The sensei's humanity is most important, not his rank.

KT: Unfortunately I think rank is often the most important thing in the west. What is the relationship between student and organization then?

MH: A relationship between student and sensei makes sense, but a relationship between student and federation doesn't seem to match. What do you mean?

KT: For instance, what loyalty should a student give to a sensei and what loyalty to a federation.

MH: When a sensei is wrong, for instance if he splits from an organization and that split is wrong, the student has an obligation to tell his sensei that he's wrong and stay with the organization. On the other hand, if the sensei is right to leave the organization then the student should follow him. The decision of right or wrong lies with the student and the student must decide for himself what to do. A student can't give this decision to the sensei.

KT: I suppose my answer then is that a student has a relationship with a sensei but is

merely a member of an organization.

Sensei is it possible for a student from the west to understand budo or must one be Japanese to fully grasp it?

MH: I believe western students who practice budo can understand it... some of these students understand it. You don't have to be Japanese. Even the Japanese don't understand what budo is (laughs). Many Japanese, many Americans, many Europeans understand what budo is today.

KT: Sensei you have traveled to the west many times, do you enjoy these visits?

MH: Yes I really enjoy the visits and I wish for many people to understand about budo so I'd like to share all my knowledge about budo with as many people as possible.

KT: How would you compare the skill level of the students in the west to those in Japan?

MH: The technical skill of the west is still quite low compared to Japan. Many Europeans understand the mind of budo but the technical skill is still lower than in Japan. For example your rank in laido is only fourth dan but your knowledge of budo is high. I have a high opinion of your knowledge of budo.

KT: I promise to practice harder sensei.

I would like to thank you very much for giving me your time like this. It was most kind of you to share your knowledge with us.



The Sengoku Jidai and the Tokugawa Shogunate

The Niten Ichi Ryu was founded in what might be called "interesting times". Japan had been in a state of almost constant warfare for over a hundred years and in 1543, a generation before Miyamoto Musashi was born, the gun was introduced to the country. Musashi lived at the end of a tumultuous time, witnessing and participating in the end of the feudal age and the final consolidation of the country by Toyotomi Hideyoshi and Tokugawa Ieyasu. The first of the three unifiers, Oda Nobunaga had been killed by Akechi Mitsuhide shortly before Musashi's birth.



The Japan of this time was not a romantic place of sword-wielding knights roaming the countryside looking for adventure. In the sixteenth century the country contained 25 million inhabitants, almost 10% of which were samurai class. This compares to 16 million people in France, and 4.5 million in England. In England about 0.6% of the population were in the warrior class.

Aside from the samurai, Japan's armies of the day also contained a large proportion of peasants, mostly as lightly armed infantry. Warfare at this time was surprisingly modern. At the battle of Nagashino, Oda Nobunaga defeated Takeda Katsuyori, son of the famous Takeda Shigen. In this battle Oda had 38,000 men with 10,000 of them being gunners. 3000 gunners placed across a stream and behind breastworks used 1000 round volley firing to break the famous Takeda Cavalry. The same tactics were seen centuries later in Europe.

Twelve years after Nagashino, at Coutras in France, Henry IV of England won the day using 300 men armed with pistols and squads of 25 gunners. This battle resulted in the largest loss of men to that date in the French civil war with somewhat less than 3000 dead. At Nagashino about 16,000 men died.

In the late 16th century there were more guns in single armies in Japan than existed in all of England. In 1584 the battle of Komaki featured no cavalry attacks at all, and certainly no heroic single combat between samurai. The fight resolved into trench warfare with both sides dug in firing volleys of shot and exploding land mines. Hardly the romantic ideal of sword swinging samurai.

In the 1590s Toyotomi Hideyoshi invaded Korea, originally with 160,000 men (1/4 of which were gunners) and eventually with up to 300,000 men. At about this same time,

the daimyo of Japan built their great stone castles and seige warfare became common.

In 1598 Hideyoshi died, leaving an infant heir. Five daimyo were appointed regents and eventually the most powerful, Tokugawa Ieyasu, forced a confrontation to decide who would take supreme power. At Sekigahara Tokugawa fought the forces under Ishida Mitsunari in a battle that involved quite a bit of prior seige work at various castles to control the main roads. Fifteen years later Tokugawa consolidated his power by defeating Hideyoshi's son at Osaka. The country was firmly under his control from this moment on and has remained unified ever since despite the occasional regional rebellion.

Curiously, after Sekigahara there was room once again for the individual heroic warrior. With the coming of the Tokugawa peace the need for mass armies, mass tactics, trenches, and castles disappeared allowing time for individual study of the warrior arts.

Most of the existing koryu budo of Japan were developed and refined after 1600.

The Life of Miyamoto Musashi

Musashi's full name was Shinmen Musashi no kami Fujiwara no Genshin and he lived from 1584-1646. His Buddhist name was Niten Koji. He was born in Miyamoto village, in the Yoshino area of Mimasaka province which is on Honshu Island near Osaka. Musashi himself believed he was born in Miyamoto village in the Ito area of Harima province, some 50 Km away from his father's village. Musashi's mother Omasa was divorced by his father and moved back to her home village in Harima when Musashi was an infant. There is little sure information about Musashi, the first book on his life, the Niten Ki, written by Toyota Masatake a student of the Niten Ichi Ryu, was published about 100 years after he died. There are a few biographies of Musashi now available in English and several of these are listed at the end of the article. A brief history of his life is offered here.

As an infant Musashi had a very bad case of eczema which scarred his forehead and prevented him from assuming the hairstyle of a samurai. His long stringy hair contributed to the slovenly image he seems to have assumed for his whole life.



Musashi's father was Shinmen Munisai of Miyamoto village, an expert in the jitte, and his grandfather was Hirada Shokan. The family was a branch of the Harima clan of Kyushu Island. Musashi traveled to his father's village and studied sword and jitte with his father for a time. One source says he was orphaned at 7 and was then raised by his maternal uncle. It seems that Musashi began training to use a sword with only one hand at quite an early age. This was no doubt helped by the fact that he was very large for his age,

and grew to be a big man well over 6 feet tall.

At 13 he had his first fight, accepting a taryu jiai or "open challenge" from a swordsman of the Shinto Ryu named Arima Kihei. Although his family tried to stop the fight, explaining that Musashi was only a boy, he jumped in and struck at Arima before he could be stopped. Musashi was armed with his short sword and a bo. After Arima blocked his first swing, Musashi rushed in and knocked Arima down, then beat him to death with the stick.

At 16 he fought Tadashima Akiyama of Tajima and won. He left home at this time and started his wanderings. In 1600 he fought in the battle of Sekigahara, likely with the forces of Ishida Mitsunari against the Tokugawa. In 3 days of fighting 70,000 men died but Musashi managed to survive. He again went wandering in musha shugyo (training pilgrimage) from 1605. Now 21, a large and powerful man, he went to Kyoto seeking to make his reputation. It was at this time that he supposedly challenged the Yoshioka family, which had provided swordmasters to the Ashikaga Shogunate. He challenged Yoshioka Genzaemon, the family head who accepted. On the morning of the duel Musashi was two hours late and when called, was found to be still asleep. After another two hours he finally showed up and fought an agitated Genzaemon immediately. In this fight with wooden swords he knocked out Genzaemon and broke his arm in several places, causing that man to retire and become a monk. Denshichiro, Genzaemon's younger brother then challenged Musashi. At this duel Musashi was again late to arrive but wasted no time disarming Denshichiro and killing him. The Yoshioka family then challenged Musashi in the name of Genzaemon's young son but planned to kill Miyamoto in a mass attack. Musashi arrived at Ichijoji Sagarimatsu, in North Kyoto, the

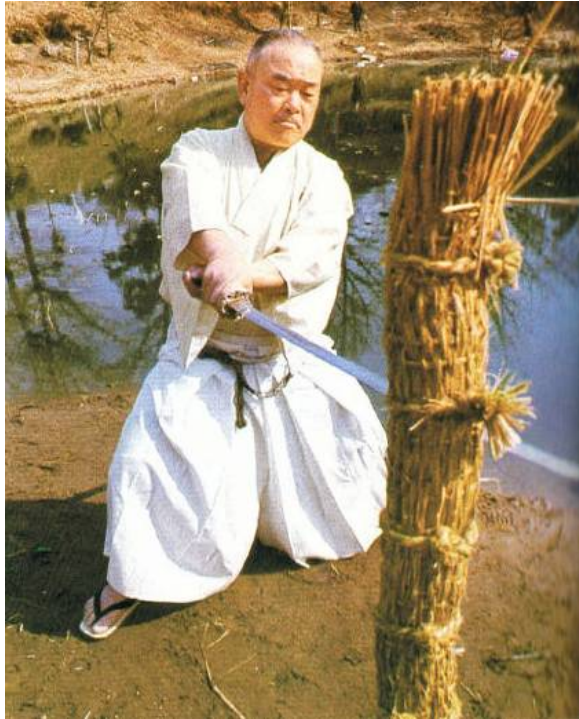
duelling site, early enough to hide and surprise his attackers. Killing the boy and several others, Musashi ran off before he could be hit and killed with arrows. It should be noted that this event, and Musashi's later fight with Sasaki Kojiro are not mentioned in his own writings. We must rely on other accounts for the authenticity of these events.

After this stay in Kyoto, Musashi wandered a bit, never staying with any one lord even if asked. During this time he wrote 19 articles of self discipline which included such advice as not to grieve on parting; to revere the gods and Buddha but not to pray to them for anything; and to never own a home of your own. He was still working on the two sword style but had not used it yet in a duel.

In 1612 at the age of 29, Musashi fought his most famous duel with one Sasaki Kojiro. As mentioned, there is some question whether this duel ever took place but it seems likely that it did. At this time Musashi was staying with Nagaoka Sado, a retainer of the Hosokawa family in Kokura Kyushu in the Chugoku district. Sasaki Kojiro (or Sasaki Ganryu after the sword style he founded) was a famous swordsman of 40. He was staying with the Hosokawa family and after some intervention by Nagaoka, permission was given for these two to fight. On April 14 at Funajima, now Ganryu island, the duel was fought. Musashi again appeared late, napping while being rowed to the island. On the beach he picked up a bokuto that he had carved earlier from an oar and approached Sasaki. Ganryu was enraged and threw his scabbard to the ground after drawing his sword and Musashi taunted him saying he had just lost the fight, throwing away his saya like that. After two exchanges and two blows by Musashi, Ganryu was indeed

dead. In 1988 a newspaper article appeared in Japan that suggested that the duel took place with Musashi being accompanied by some followers who jumped on Sasaki and beat him to death after Musashi had knocked him down with a bokuto. This, and the fact that the island was renamed Ganryu by the locals shows that Musashi has sometimes been seen in an unfavourable light.

Around this time Musashi stopped using real swords in duels, preferring bokuto instead. After fighting Sasaki, Musashi opened a sword school in Kyoto. He also began his study of Shodo (calligraphy), Sado (tea), and painting.



Musashi fought some 66 duels, most before he was 29 and won all of them. Some sources associated with the Shindo Muso Ryu state that in a second duel with Muso Gunnosuke, founder of the Shindo Muso Jo Ryu, he was defeated for the only time in his life. Matsui Kenji, author of "The History of the Shindo Muso Ryu Jojutsu" states that this is not likely, and that these two probably met only once. That encounter is described in the Niten Ki where it is stated that Musashi fought Gunnosuke in Edo. Using a stick he picked up, Musashi won the duel in one stroke.

Other duels included a fierce one in Nara with a man named Shuji, a student of the famous Hozoin Inei, developer of the kama-yari spear of the Hozoin Ryu. Another duel was fought with Shisido Baiken, an expert of the kusari-gama (sickle and chain), which

Musashi won after throwing a shuriken to distract Shisido.

At 30 Musashi decided that his success was due to a natural ability and the poor quality of his opponents, and he resolved to look deeper to find the true meaning of swordsmanship.

In 1614 and 1615 Musashi was involved in the Osaka campaigns, called the Winter and Summer battles. Again, it is likely that Musashi fought against the Tokugawa. After this time Musashi stayed with Ogasawara Tadanae, lord of Akashi in Harima province as supervisor of planning and construction on their new castle. On a visit to Himeji, the neighbouring area, Musashi met a swordsman named Miyake Gunbei. A fight developed and Musashi used two swords for the first time in public. Keeping them crossed in front of himself, Musashi easily avoided Miyake's attacks and after Miyake cut his cheek on Musashi's shoto, Musashi simply walked away. At this time Musashi called his sword style the Enmyo Ryu, Enmyo being another name for the Akashi region. At around this time in Matsumoto, Musashi, armed with an iron reinforced fan, faced another opponent armed with a sword.

Musashi adopted two sons, Iori, a boy from Akashi who Musashi placed with the Ogasawara as a page, and Mikiyosuke, who was placed with the Honda of Mijimi province.

Musashi left Akashi when he was 43 to wander and teach, finally settling in Osaka where he opened a school. When he heard that Mikiyosuke had followed his lord to the grave, a permitted but uncommon practice, Musashi again took up the wandering life. He opened a school in Takatsuki in Settsu province but eventually went to Edo in 1632 where a former student, Ogo Hisadayu, a retainer of the lord of Chikuzen province, provided him with housing and a dojo. Shortly after this Musashi refused a match in front of the Shogun which may have led to a match with Yagyu Munenori.

According to Sugawara (1988), at 50 Musashi seems to have fallen in love with a courtesan in the Yoshiwara district named Kumoi. For a time he seems to have forgotten his strict discipline and become rather more human. He now called his sword style the Nito-Ichi or Two-sword as One Ryu. After his death his pupil, Ishikawa Chikara would change the name again to the Musashi Ryu. During these years Musashi again declined a chance to meet with Yagyu Munenori. This refusal to fight the swordmaster to the Shogun may have been linked to Musashi's backing of the Toyotomi family during the years when the Tokugawa were consolidating their power.

In 1637 in Shimabara, Kyushu, the Daimyo Matsukura Shigemasa finally pushed his people too far and a popular revolt occurred. This revolt was general but was blamed on Christian samurai who rose to the leadership of the rebels. Matsukura himself was later executed for causing the rebellion. By this time Iori was a general with the Ogasawara who had moved to Kokura when the Hosokawa were moved to Kumamoto. Musashi decided to join his son with the Ogasawara, and Kumoi made him a topjacket, using her own kimono as lining, to wear during the battle. In 1638 at 55 years old Musashi was a member of the Ogasawara field staff during the fighting at Hara Castle. In this incident 30,000 rebels resisted the army of 120,000 for four months before being slaughtered.

After this battle, lord Hosokawa Tadatoshi asked Musashi to be a retainer. After two years of repeated refusals, Musashi agreed to be a guest of the lord, but only at a small stipend of 300 koku. In 1640 at 57 Musashi moved to Kumamoto. His first official meeting with the lord is famous as Tadatoshi



asked him what he thought of his assembled retainers. Musashi told him that there was one who was exemplary and pointed out a low ranking samurai. On being asked why, Musashi ordered the samurai, Toko Kinpei, to commit seppuku which Toko proceeded to do without question. Musashi pointed out that this was the true test of a good retainer and Hosokawa agreed telling Toko to stop, and promoting him on the spot.

Over his lifetime Musashi served several lords, including the Matsudaira of Izumo after beating his best kendo expert, but he never stayed long. Again, this may have been a result of his having backed the wrong family during the unification of the country.

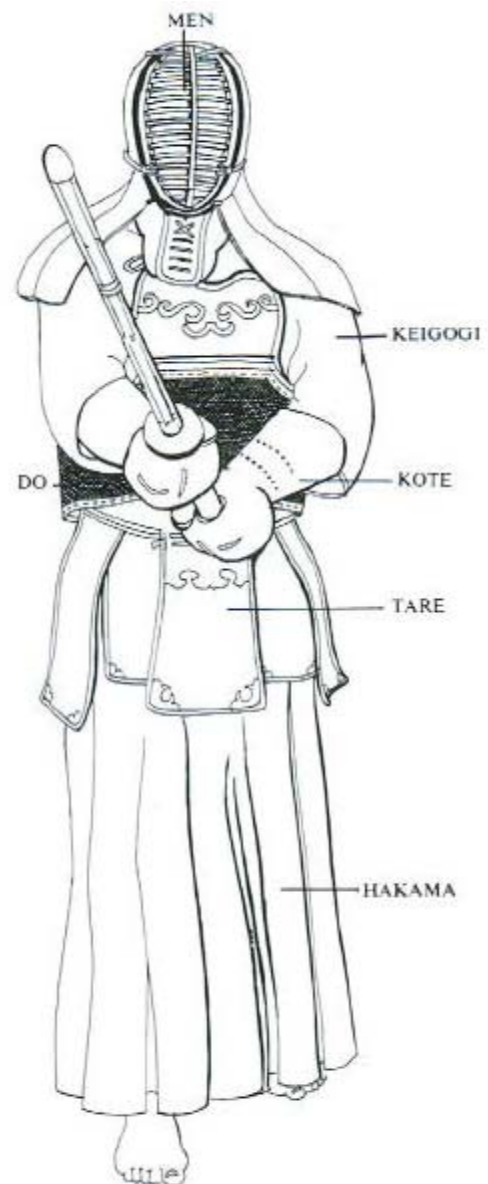
He stayed for several years with Lord Hosokawa at Kumamoto castle and wrote the Heiho Sanjugo Kajo, a series of 35 articles on swordsmanship, for him. These included advice to train with the sword in one hand only; to hold the sword with the last three fingers, leaving the index finger and thumb loose; to keep the sword "live" by having a flexible wrist as opposed to "dead" with a tight grip; to keep the muscles of the upper arm relaxed, and the lower arm tight; and to look at the opponent's face but keep the eyes narrow and the mind broad. The idea of keeping a far focus while being close to the opponent allowed a greater degree of sight, and Musashi outlined his ideas on Ken (sight) and Kan (insight) at this point.

During his time with the Hosokawa, Musashi called his sword style the Niten-Ichi Ryu.

Musashi's health declined after the death of Tadatoshi, and he finally retired to a cave called Reigendo on Oct 10, 1643. This cave is behind Ungan ji temple on Mount Kinbu, west of Kumamoto, and it was here that he wrote the Go Rin no Sho for his student, Teruo Nobuyuki (Terao Katsunoda).

Musashi died in his Kumamoto home, May 19 1646 (Shoho 2, Shoho being from 1644-48) and was buried in full armor with honours from the Hosokawa. His son Iori erected a monument to him which is in Enmyo ji, the Ogasawara family temple. This monument is almost silent about Musashi's achievements during the 1603, and 1614-15 period, saying only that his accomplishments were exemplary. It is suggested that this omission of the usual details is due to his support of the Toyotomi, and the reluctance of those still living to call attention to this fact.

Miyamoto Musashi was not simply a swordsman, but was interested in many other arts. He was accomplished at painting, calligraphy, carving and the manufacture of tsuba. Some of



his paintings are national treasures and among the most valuable in Japan. It is said that he was almost better known as a painter than as a swordsman during his lifetime.

Musashi lived through the unification of Japan and the establishment of the Tokugawa Shogunate, a time of great turmoil. He was a contemporary of Yagyu Munenori (1571-1646), sword instructor to Tokugawa Ieyasu and the son of Yagyu Tajima no Kami Muneyoshi, founder of the Yagyu Shin-Kage Ryu. Another great figure of this time was Takuan Soho (1573-1645) who wrote the *Fudochi-shinmyoroku*, a study of the relationship of Zen and the sword. Both of these men wrote books on swordsmanship and both have been translated into English.

The other sword teacher to the Tokugawa at this time was Ono Jiroemon Tadaaki (Mikogami Tenzen Tadaaki) founder of the Ono-ha Itto Ryu in the Chujo lineage. Ono died in 1628, he was a student of Ito Ittosai, founder of the Itto Ryu. Ono was a follower of Tokugawa Ieyasu (1542-1616) and teacher of Tokugawa Hidetada (1578-1632). This sword school continued as instructors to the Tokugawa until the Meiji restoration in 1868. Itto Ryu is perhaps the main school on which modern Kendo is based.

Other schools founded at this time include the Taisha Ryu or Shinkan Ryu (Kage ryu lineage) founded by Marume Kurando no Suke Tessai 1540-1629 or 1634 in the Tensho era (1573-92) and the Jigen Ryu founded by Togo Shigekura (1561-1643) of the Shimazu clan in Satsuma on the precepts of the soto monk Zenkichi.

One of the more recent claims about Musashi was that he died without ever passing on his teachings. In fact, Musashi lived for a long time and more than one school was developed out of his theories, two of the early schools are called Musashi Ryu and Enmyo (Enmei) Ryu. Enmei means clear circle. The Niten-Ichi Ryu was established later in his life, and is called after his pen name "Niten" which can be translated as two heavens, two universes or even sun and moon. This is the name he gives to his school in the *Go Rin no Sho*. A later school, founded by Aoki Kanae'ie Tetsujinsai who was a successor to the Niten Ichi Ryu is called the Aoki Ryu or (Nito-)Tetsujin Ryu.

None of these schools ever had large followings but the modern Niten Ichi Ryu is still in existence under the tenth headmaster Imai Masayuki from Oita Prefecture, Kyushu. There are branch groups in Okayama, Kumamoto, Fukuoka, Saga, and Saitama prefectures and there are probably 120 to 130 people from these clubs practicing Niten Ichi Ryu in Japan Today. Although it is often assumed that the old sword schools of Japan are guarded and secretive, this is actually not the case any more, it is simply that there are few people still practicing them.

Genealogy of Hyo Ho Niten Ichi-ryu (Santo ha)

The following genealogy of the Niten Ichi Ryu (Hyakutake, 1994) shows the direct line from Musashi to Imai Masayuki. Musashi had several students who also established lines of practice. Some of these are outlined in Budden (1992). Miyamoto Musashi Genshin Ryu-so (Originator/Creator) Terao Kyumanosuke Nobuyuki Nidai (2nd headmaster) Terao Goemon Katsuyuki Sandai (3rd) Yoshida Josetsu Masahiro Yondai (4th) Santo Hikozaemon Kyohide Godai (5th) Santo Hanbe Kiyoaki Rokudai (6th) Santo Shinjuro Kiyotake Nanadai (7th) Aoki Kikuo Hisakatsu Hachidai (8th) Kiyonaga Tadanao Masami Kyudai (9th) Imai Masayuki Mobukatsu Judai (10th).

The Samurai Who Achieved Zen

Many have aspired to Zen. A few succeeded, most did not. A rare breed has cropped up from time to time in samurai history that has achieved Zen without even having given it a conscious attempt. The number who did, you can count on half of the fingers on one hand.

Such a man was Hirayama Shiriu (1759-1829) who had no relationship with Zen, but did entirely according to Zen.

Hirayama was the sort of man who looked what he was. He looked, acted and lived as a samurai. There was no mistaking him. When he walked by, people would turn to look at him and say, "There goes a samurai".



His whole life was structured to that one goal - a perfect samurai, and in the process he lived the life of Zen. Rain or shine, he would get up exactly at the same time every morning. His routine was clockwork. He would pray and go out into his yard to practice the martial arts. He would swing his bo four hundred times, practice iai three hundred times, shoot his bow and arrow, swing his spear, shoot his rifle and terminate his training by riding his horse. His neighbours could tell the time of day by his activities.

As most samurai, he was a filial son. Once a month he would carry his invalid mother on his back to a temple in Asakusa where she would present offerings and pray. He never told her, "Mother, today I am busy. I shall take you tomorrow." He firmly believed that one today is better than ten tomorrows. He did not tolerate pessimisms. He flaunted fear and viewed history as a learning experience.

An incident occurred in his youth that made a profound impression on him.

One day, his best friend dropped by and said, "I have come to say goodbye. I have accepted a challenge in a duel to the death with four men. I am confident that I shall prevail, but as it is against the law to engage in a duel without official sanction, I may have to commit seppuka". Hirayama did not understand the import of his friend's words.

In effect, his friend was asking Hirayama to act as his second but could not ask directly as it would involve Hirayama. His friend wanted Hirayama to voluntarily offer his services.

Hirayama said, "Thank you for coming. I would like to help you but, as I am the only son such a decision cannot be made alone."

His friend left. As Hirayama was pondering as to whether or not he had made the right move, his mother came out and said, "Your only friend is in a duel because of the samurai code. You are a samurai. You ought to be ashamed of yourself. Go quickly. Do not break the code. Do your best. Do not worry about me, I shall manage."

Hirayama ran to the duel area. When he arrived, he saw the four dead men and his friend severely injured.

"You have come," his friend cried out in joy, "Thank you. You are a true friend. When I commit seppuka, please cut off my head."

Hirayama complied with his friend's wishes and in the last moments he saw his friend die happily. His practice thereafter was structured on the premise that you stake your life when you live the martial arts. There was no compromise as far as he was concerned. He said, "Use small injury to kill an opponent, and never negotiate in your mind. Never, never hesitate, go right in and strike. If you have lived life properly, it matters not how tough the grind or what punishments will be, you can cross the line knowing that you did right."

*For the uncontrolled there is no wisdom,
Nor for the uncontrolled is there power of concentration,
For him without concentration there is no peace,
And for the unpeaceful, how can there be happiness?*

Bhagavad Gita



CKF Grading Rules and Regulations

Examination Components

The Iaido and Jodo grading examination consists of the observation of a candidate's kata. Successful completion is based on receiving a 'pass' from at least 4 of 5 or 4 of 6 examiners.

A candidate must also exhibit proper etiquette. Failure to do so can result in a failed examination.

Qualifications

Applicants must be members in good standing of the Canadian Kendo Federation. This means that all yearly membership fees must be paid in full in advance of grading.

Applicants must have the following periods of practice:

Dan/Kyu	Practice Periods	Minimum Ages
1 Kyu		
1 (Sho) Dan	Over 3 months after granting of 1 Kyu	13 Years and over
2 (Ni) Dan	Over 1 years after granting of 1st Dan	
3 (San) Dan	Over 2 years after granting of 2nd Dan	
4 (Yon) Dan	Over 3 years after granting of 3rd Dan	
5 (Go) Dan	Over 4 years after granting of 4th Dan	
6 (Roku) Dan	Over 5 years after granting of 5th Dan	
7 (Nana) Dan	Over 6 years after granting of 6th Dan	
8 (Hachi) Dan	Over 10 years after granting of 7th Dan	48 Years and over

Iaido Kata shall be examined as follows:

Kyu/Dan Applied for	Examination Subjects
1 Kyu & 1 Dan	5 ZenKenRen* of candidate's choice
2 Dan & Up	1 Koryu of candidate's choice 4 ZenKenRen* as selected by the examiners.
6 Dan & Up	2 Koryu of candidate's choice

	3 ZenKenRen* as selected by the examiners.
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Jodo Kata shall be examined as follows:

Kyu/Dan Applied for	Examination Subjects
1 Kyu	3 Kihon, Seitei Kata* #1-3 Jo and Tachi side
1 Dan	Seitei Kata 2 - 6 Jo and Tachi side
2 Dan	Seitei Kata 3 - 7 Jo and Tachi side
3 Dan	Seitei Kata 4 - 8 Jo and Tachi side
4 Dan	Seitei Kata 7 - 11 Jo and Tachi side
5 Dan	Seitei Kata 8 - 12 Jo and Tachi side

* Zen Nihon Kendo Renmei Jodo – All Japan Kendo Federation Jodo set

Check the CKF website for updated information, including grading dates and fees:

<http://www.kendo-canada.com/index.html>

Glossary of Terms

Ashi Sabaki - Footwork or movement of the feet.

Ayumi Ashi - Ordinary walking footwork, where both feet move naturally. Bokken - See Bokuto.

Budo - Term given to generally mean all types of Japanese fighting arts. Bokuto - A wooden shaped sword usually made from Japanese oak. Chakuza - Sitting down from a standing posture. See Seiza & Tate Hiza. Chudan No Kamae - One of the 5 basic postures where the sword is held in the middle position.

Dojo - A hall or training place where students train in their respective disciplines.

Enbu - The act of demonstrating budo normally to an audience.

Enzan No Metsuke - lit. Gazing at distant mountains. A term meaning to look at the whole not something specific.

Furi Oroshite - To swing the sword down from above the head.

Gedan No Kamae - One of the 5 basic postures where the sword is lowered to the knee.

Ha - The cutting edge of the sword.

Hakama - Skirt-like pleated trousers worn for practicing Japanese martial arts.

Hanmi - A stance where the body is sideways on to the opponent.

Hasso No Kamae - One of the 5 basic postures of holding the sword near the shoulder.

Hasuji - The cutting line of the sword blade.

Iaido - A form of sword fighting where drawing the blade quickly results in a single motion to defeat the enemy. Founded by Shigenobu Hayashizaki in the latter half of the 16th century. Many schools were formed in the Edo period (1600 - 1868). In 1956 the Iaido division was set up in the All Japan Kendo Federation, and in 1969 the All Japan Kendo Federation Iai Kata were established.

Jodan No Kamae - One of the 5 basic postures where the sword is held above the head.

Kamae - General word or term given to mean posture.

Kata - Word given to mean form or set movement of techniques. Katana - Single edged weapon usually given to mean a Japanese sword. Katsuninken / Katsujinken - Zen buddhist term given to mean "The Positive Way" of using the sword.

Keito Shisei - Term used in Iaido to refer to the position whereby the sheathed sword is held on the left hip as compared with Kendo which generally only uses Taito Shisei to describe the same position holding a Shinai.

Ki Gamae - A state where the body is alert and ready to act in a moment. Kigurai - A state of commanding presence derived from confidence after much practice.

Koiguchi - The mouth or opening of the sword sheath or Saya. Given because of the

similarity between that of the open mouth of a Japanese Koi carp.

Kurai - A word given to mean the degree to which character is combined with skill.

Metsuke - Correct positioning or looking with the eyes. Mizouchi - See Suigetsu.

Morote - The act of using both hands to grip or hold the sword. Morote Zuki - The act of thrusting the sword with both hands.

Mune - The back edge of the Japanese sword. Also called Mine.

Nion To - A general name given to mean a sword manufactured in a Japanese way.

Noto - The act of placing the sword in the sheath. One of the basic movements of Iai.

Obi - A long narrow sash worn around the waist to support the sword.

Okuri Ashi - One of the basic kinds of footwork where the right foot is kept forward.

Rei - Behavior and conduct showing respect and courtesy to others.

Rei Ho - Courtesy or politeness. Etiquette required throughout all Budo. Ryu Ha - Literal meaning School. Usually meant to mean by a founder or originator.

Sage To - The standing posture holding a sword or Bokuto naturally at arms length.

Seiza - A way of sitting with the knees in line and the shins and the tops of the feet on the floor. The big toes of both feet should be adjacent or one on top of the other, and the buttocks resting on the heels which are next to each other. The back is straight, and the hands are placed on the upper part of the thighs with the fingers together. In Japan this is considered the correct way of sitting.

Shinken - An actual or real sword.

Shinogi - On the blade of the sword, the raised ridge on the flat of the blade which runs from the sword guard to the tip point (Kissaki).

Shinza - The shrine or revered place in a dojo or training hall. Shomen - A word meaning the front. For example; Shomen E No Rei. Suigetsu - The depressed area below the sternum that is referred to as the pit of the stomach, solar plexus or Mizuochi.

Tachi - A type of sword that is curved and generally longer than 60cm.

Taito - The act of placing the sword in the Obi (sash or belt) or of placing the hand on the left hip when using a Bokuto.

Tenouchi - The overall use of the hands when cutting, holding, tightening or loosening the grip on the handle.

Teito - See Sageto.

Tsuba - Sword guard; usually ornate, but essentially a piece of metal that is inserted between the hilt and the blade of the sword to protect the hands.

Tsuba Moto - The area of a sword near or next to the sword guard.

Tsuka - The hilt of a sword; the area which is usually gripped with the hands. Tsuka Gashira - The very end "bottom" of the sword handle.

Tsuku - To thrust at the throat, chest or solar plexus.

Ukenagasu - To parry the striking opponents sword, deflecting it to the side with the Shinogi of one's own sword. The move is found in the Kata

Sanbonme - Ukenagashi.

Waki Gamae - One of the 5 basic postures where the sword is placed to the side of the body, partially obscuring it from the front opponent's view. **Waza** - A motor skill which is gained through long, hard training of cutting movements, and the learning of set techniques or Kata.

Zanshin - The body posture and state of mind in which, even after cutting, one is alert and ready to respond instantly to any counterattack by the opponent. Generally speaking, after cutting, one should always be aware of the distance between oneself and the opponent.

Zarei - A bow made from the formal kneeling position.

Glossary of Sword Parts

Boshi - The tempered tip point of the blade.

Ha - The actual cutting edge of the blade.

Hamon - The temper-line along the edge of the blade. **Kissaki** -The tip point of the blade.

Mei - The signature of the maker, usually found on the Tang.

Mekugi Ana - The hole in the Tang where the pin is inserted. **Mune** -The back of the sword.

Nakago - Tang handle part of the blade.

Shinogi - The side blade ridge.

Shinogi Ji - The flat side of the blade.

Yokote - The part of the blade tip point where the Kissaki ends and the Ha begins.

Glossary of Fittings and Scabbard Part Names

Fuchi - The collar fitting around the head of the handle.

Habaki - Collar slipped on to the blade before placing Seppa and Tsuba. **Kashira** -The butt end of the handle.

Koiguchi -The mouth of the scabbard.

Kojiri - The tip end of the scabbard

Kurigata - The side knob of the scabbard where the Sageo is tied.

Mekugi - Wooden (or other strong material) peg for securing the handle to the blade.

Menuki - Ornamental fittings found under the handle binding.

Sageo - Usually silk or cotton used for securing the scabbard to the Hakama.

Same - Rayskin used as a coating on the wooden handle under the binding.

Saya - Scabbard or sheath for holding the sword.

Seppa - Metal spacers placed either side of the Tsuba.

Tsuba - Sword guard.

Tsuka - Handle of the sword.

